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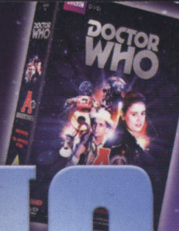

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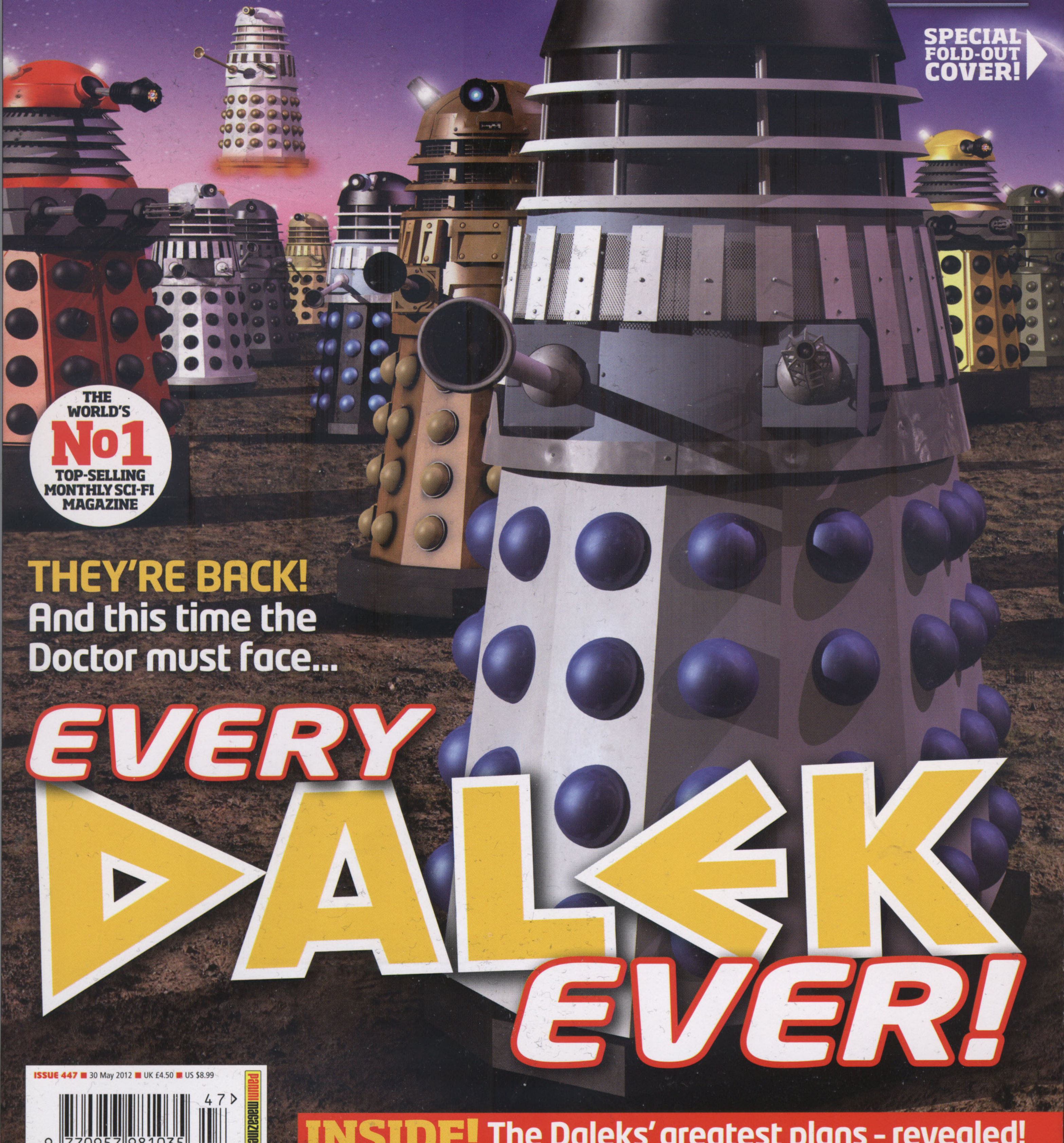

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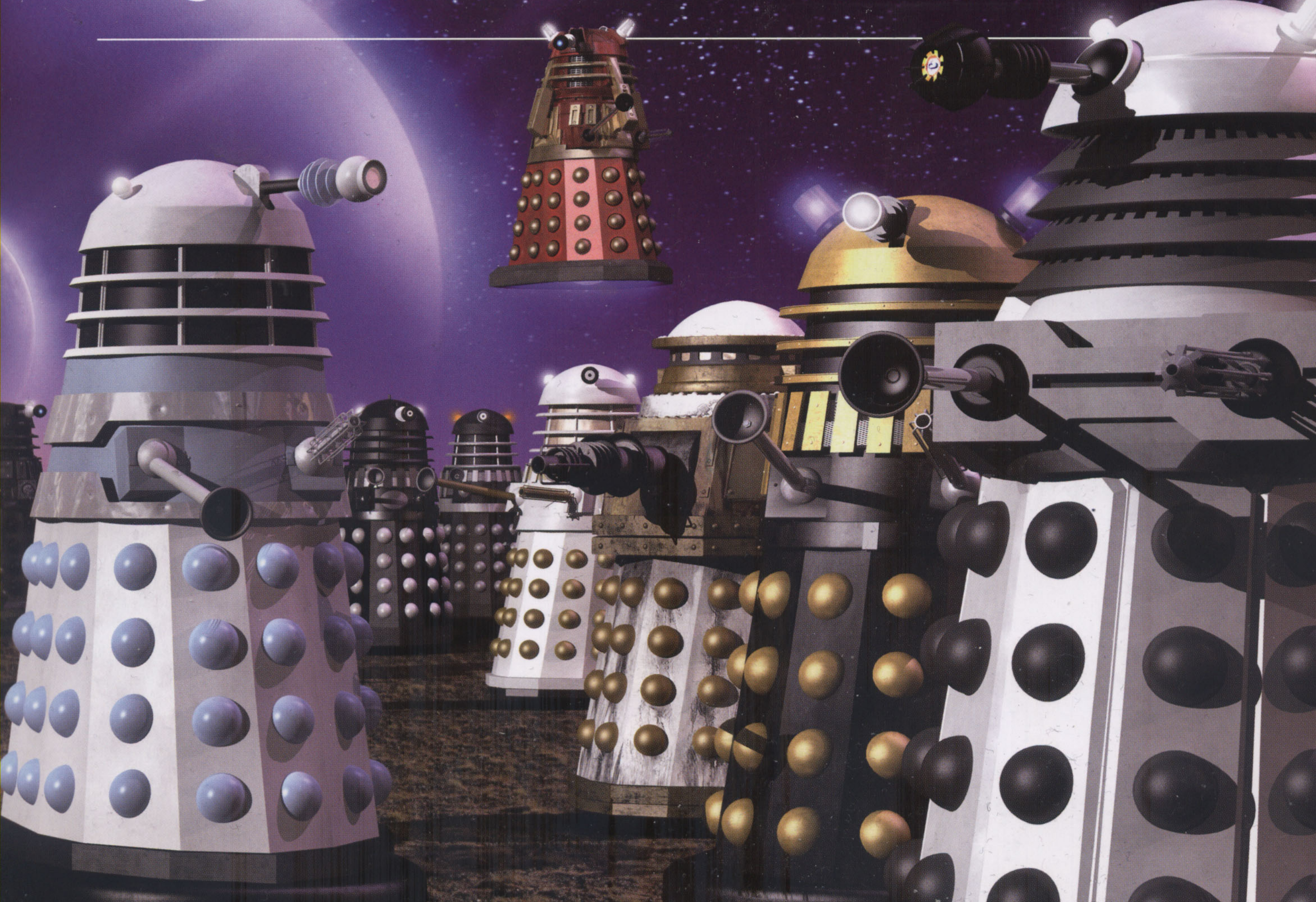

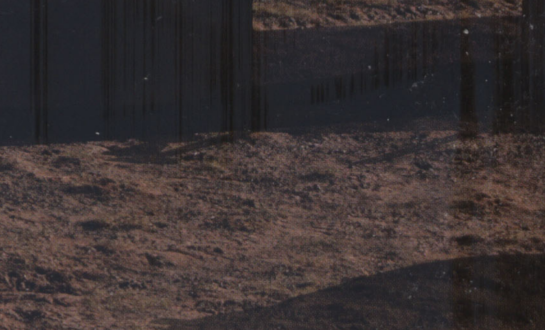

DALEKS' FIRST APPEARANCES

1 **The Dalek Invasion of Earth** (1964)
2 **The Chase** (1965)
3 **The Evil of the Daleks** (1967)
4-5 **Day of the Daleks** (1972)
6 **Planet of the Daleks** (1973)
7 **Death to the Daleks** (1974)
8 **Resurrection of the Daleks** (1984)
9 **Revelation of the Daleks** (1985)
10-12 **Remembrance of the Daleks** (1988)
13 **Dalek** (2005)
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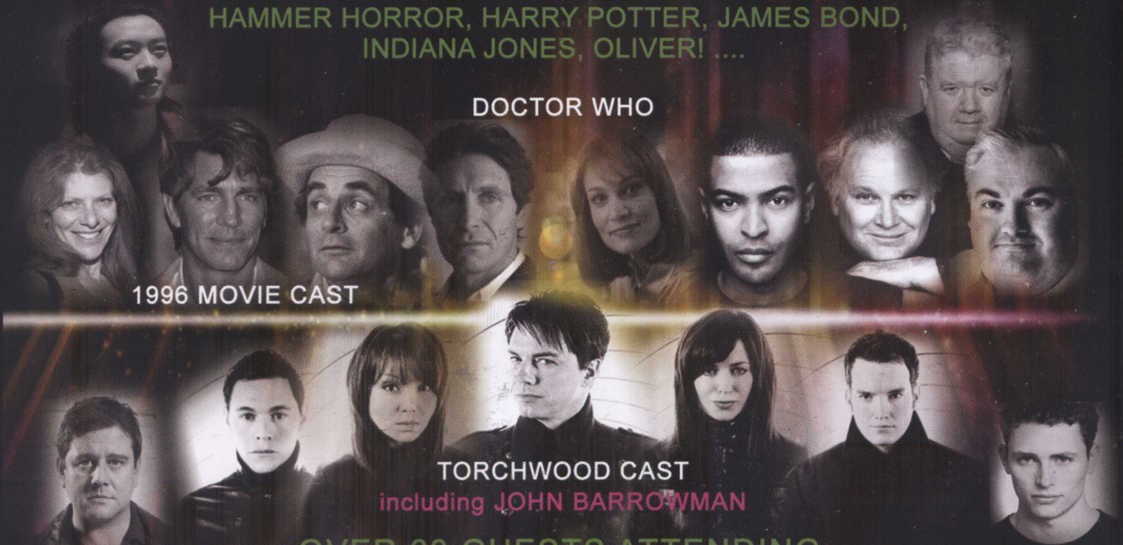

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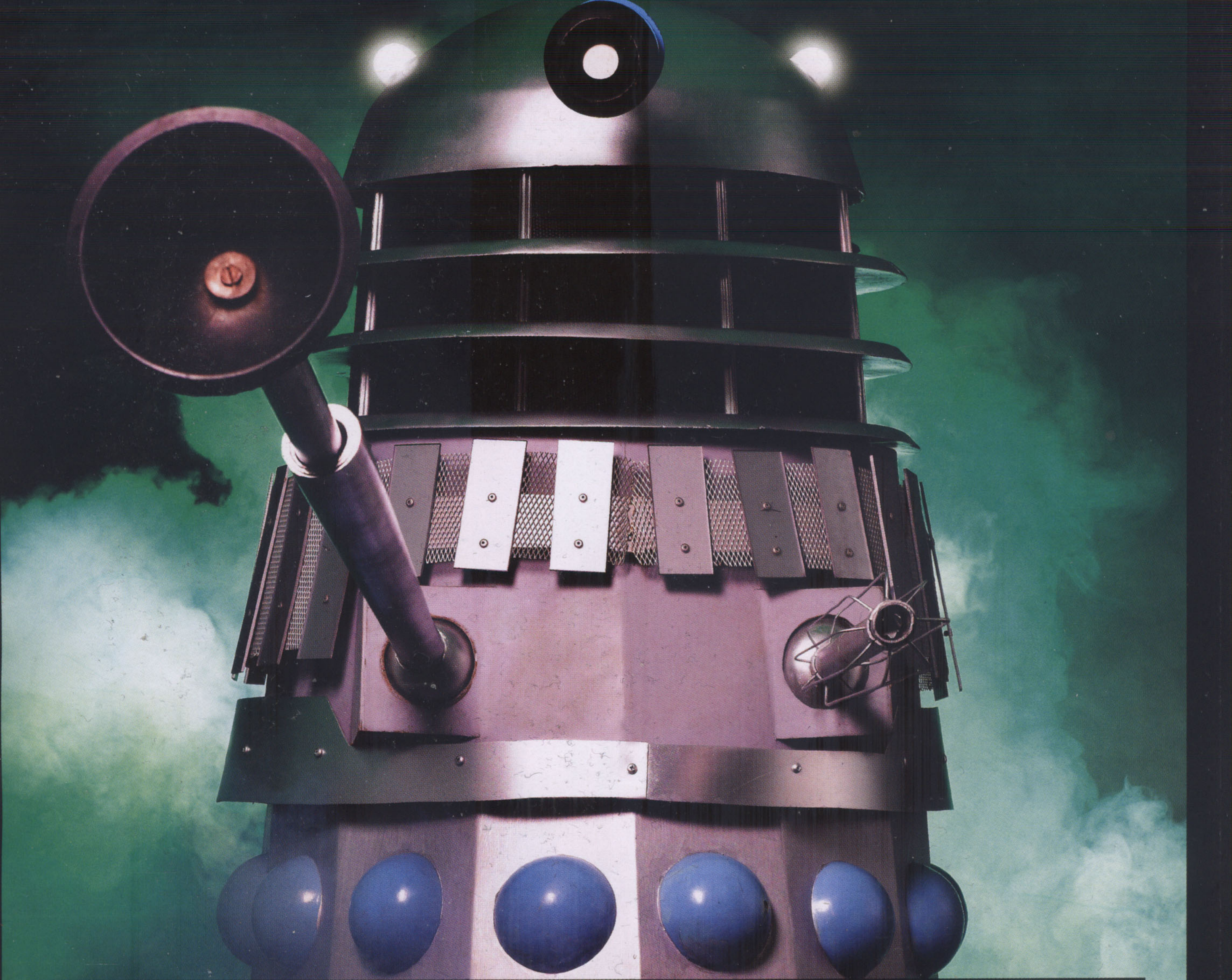


Letter from the Editor

"Daleks! I sometimes think those mutated misfits will terrorise the universe for the rest of time."

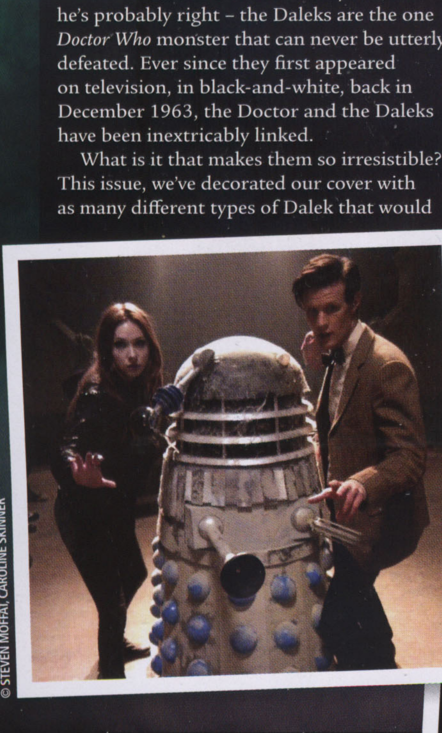
That's what the Fifth Doctor said in 1984's *Planet of Fire*, and he's probably right – the Daleks are the one *Doctor Who* monster that can never be utterly defeated. Ever since they first appeared on television, in black-and-white, back in December 1963, the Doctor and the Daleks have been inextricably linked.

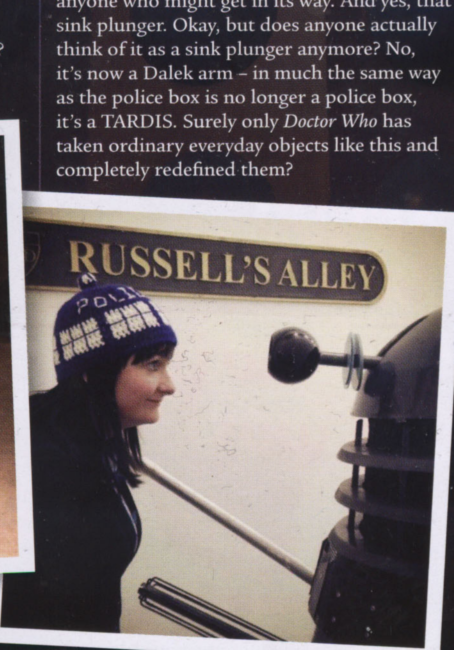
What is it that makes them so irresistible? This issue, we've decorated our cover with as many different types of Dalek that would realistically fit (we missed out the odd one or two – sorry, Stone Dalek and Glass Dalek), and I think the answer may be there. Even though they've been through more regenerations than the Doctor has over the last half-century, that unique, basic look has stayed the same. The squat pepperpot body, with its domed head. That single, staring eye – burning with hatred. That gun-stick, constantly levelled at anyone who might get in its way. And yes, that sink plunger. Okay, but does anyone actually think of it as a sink plunger anymore? No, it's now a Dalek arm – in much the same way as the police box is no longer a police box, it's a TARDIS. Surely only *Doctor Who* has taken ordinary everyday objects like this and completely redefined them?

The first story of the new series is, as you'll have gathered, a Dalek extravaganza – featuring every Dalek that the BBC Wales team has managed to lay its hands on. Now, in case you're wondering, our fold-out cover image isn't actually a literal depiction of anything that happens in the episode (no, no, no, it's far too early for that!), it's a CGI-created landscape made for **DWM** by the brilliant Gavin Rymill, who has worked all his best computer wizardry for us. At the foot of this page, however, you can see a couple of genuine behind-the-scenes snaps from the set of the new episode: Matt Smith and Karen Gillan nominated the 1960s *Evil*-style Dalek as their favourite design (good choice!), while Caro Skinner greeted Russell T Davies' 1970s *Genesis*-style Dalek to Cardiff, as the crucial scenes were recorded in early April.

Also this issue, we present a special guide to the Daleks' greatest schemes (and why most of them didn't actually work). Poor old Daleks. The downside of being the Doctor's most perennial enemies is that he's consistently beaten them more than anyone else. Perhaps they should pick on Captain Zep instead?

We mustn't mock, though. There's a good reason why the Daleks are still the most terrifying creatures in the universe. The brilliance of Terry Nation, Ray Cusick, Peter Hawkins, Verity Lambert and many others back in 1963. Because of their genius, the Daleks really *will* terrorise the universe for the rest of time... Tom





© STEVEN MOFFAT, CAROLINE SKINNER

PULL TO OPEN

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DWM 447

"How many shows, seven years in, get those reviews, get those ratings, and expand their fanbase in America? Globally, *Doctor Who* is far bigger than it was..."

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DOCTOR WHO MAGAZINE

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PRODUCTION NOTES…

Steven Moffat – *Doctor Who*'s commander-in-chief! – writes exclusively for **DWM**…

This issue, the Moff plans some design upgrades for the Death Star. What?! It's the *other* Moff…?

"Moff!" said the voice on the phone. "Stop writing and get over here!"

Let's be clear: I have never invited anyone to call me Moff. I haven't suggested it, encouraged it, or in any way condoned it. Particularly not when it's THE Moff: I have many delusions, but being Peter Cushing in *Star Wars* isn't one of them. For a long time, I refused to accept it was really happening. But then some newspaper said I was called that, and Karen said it when she picked up her NTA, and when I mentioned my bemusement to my wife, she looked shifty and left the room: later, I noticed on her Twitter Bio, she was 'wife of the Moff'. Do I look like a Moff, does my smile carry a hint of Death Star, do I –

"Moff, shut up about the Death Star and get over here! You've got to see this!"

Okay, so the voice on the phone was Matt Smith, and obviously I know better than to disobey a direct command from the Doctor himself. And where I was standing was my hotel room in New York.

First thing that morning I'd been to Central Park to watch the first few takes of the Doctor and Ponds having a picnic on a rock. A sweet little scene with no monster, just some chatting and a book. Oh, but it's the beginning of… well, never mind. All that's to come, no point in getting you all upset now.

And of course, because we were in New York – or so I reasoned – there was just one fan watching. Just one guy with a camera, looking thrilled to his socks that the Doctor had turned up in his home town.

"Not our usual crowd," I said to Marcus, who was crouched at the monitor like a lump of solid Yorkshire.

"Five weeks till we shoot Christmas. We don't have a script," he replied like a distant storm rumbling in the North.

"Don't suppose, we have *that* many fans here," I continued, in my extra-specially bright voice, to cheer him up.

"Five weeks. Not a page," he intoned like a church bell in one of those films about Northern people where a small child dies and probably a dog.

"Wonder what sort of fan base we have here, because the transmission pattern –"

"Weeks: five. Pages: none," wept a number of flat vowels.

"You know," I said, in my changing-subject voice, "I'll probably stroll back to the hotel and do some work, actually."

He gave me a look that could've decapitated an unprepared bystander, and remarked "Stroll?!"

Back at the hotel, I ate lunch (fortunately, there were some Pringles in my room) and I tried to think of anything remotely interesting to write in my script. Four pages later (and I mean four pages I cut for being dull) Matt was on the phone, and I was on my way back to Central Park. And oh dear God! My first thought, was that there must have been an accident – what else could justify this HUGE crowd. I mean, Matt had said some people had turned up to watch, but surely not this many. Not these hundreds of people, pointing and cheering and laughing. Blimey, I thought to myself, Central Park is a cruel venue for an accident. But, no. There at the heart of all the excitement, looking more astonished than I've ever seen them, was the crew of *Doctor Who*.

There was Matt Smith bounding up some steps to go to the loo – and getting a huge cheer for his efforts. Cardiff would never be the same for him! There was Arthur Darvill refusing to go to the loo after Matt, in case he got a smaller cheer. And there was Karen Gillan, staring at her phone, and pondering whether she should join Twitter.

"I don't think you need to," I said, "I think they all followed us to work."

And there was Caro Skinner, who's also from the North: "Finished Christmas?" she asked.

"There were some Pringles in my room," I replied, choosing to re-interpret her question as an enquiry about my lunch.

"Well there's proper food over there," she said, nodding to the catering.

So I headed over to the big trolley with all the food – but that entailed walking through the crowd again. And this time (in the absence, let's be clear, of anyone more exciting) the crowd decided to cheer me. They cheered and clapped me all the way to the lunch selection. I stood there frozen with embarrassment and indecision, and they made encouraging noises ("Go for it, Moff!") A row of girls popped up on the other side of the trolley and started photographing me. Now more self-conscious than I'd ever been (and I'm shy and Scottish and can get tongue-tied alone with a shrub of medium size) I panicked and grabbed *any old thing*.

"Pringles?!" withered Caro, when I got back.

"They really work for me."

"How many pages today?"

"Four."

"Not bad."

"Yeah."

Some time between then and the following night – when over a thousand people turned up to watch the TARDIS team run in and out of a building – I somehow found the time to start enjoying it. This was *Doctor Who*! The show I'd grown up with, the show I'd loved all my life – and here it was, for two nights in New York, surrounded by screaming crowds. Think about that for a moment. Who'd have thought this could happen? Remember that long 15-year gap when our show disappeared? If you'd been told about this in those long, dreary years, would you have believed a word? *Doctor Who* didn't just come back, it came back huge. And miracle of miracles, it just keeps getting *bigger*.

At the end of the night, I piled into a minibus with Matt and Karen – and all around us, people were shouting and cameras were flashing. "Matt, smile!" "Karen, will you marry me?" "Moffat, could you move your head a bit?"

> **"Let's be clear. I have never invited anyone to call me 'The Moff'. I have many delusions, but being Peter Cushing in *Star Wars* isn't one of them."**

LAST WEEK, IN A CITY FAR, FAR AWAY…

Illustration: Ben Morris

As the van started up, a young woman in a *Sherlock* t-shirt (oh, hello, the Other One) was slamming her hand on the side of the van. "Mr Moffat! I have a fan letter! Please, Mr Moffat!"

What, a fan letter. For me? For *me?!*

"A *Sherlock* fan letter! Please, Mr Moffat, you must take this!"

Matt was looking round at me. "Do you want me to get that for you?"

Sorry, what, WHAT?! A fan letter for *me*, and Doctor Who was offering to get it for me. I have fan mail, and Doctor Who is my postman.

"Yeah, why not," I said, all grand and important. So Matt reached out the window and took the letter.

"Can I read it?" asked Matt. "Why don't I read it out to you?"

Doctor Who was going to read *my* fan mail *to* me?! Okay…

"As you wish," I said grandly. And oh, how I pomped and preened and puffed. For a moment I dared to believe it was all true. I wasn't just some whinging Scottish hack with unrealistic hair, I was THE MOFF. Bring on the crowds! Bring on the adulation! Destroy the Alliance!

Matt opened the letter, gave a little laugh, then cleared his throat and started to read…

"Dear Mr Gatiss…" DWM

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

First glimpse of the new series - revealed!

A trailer for the first few episodes of the new series was revealed at March's *Doctor Who* Convention in Cardiff – and you can see images from it on this page, taking in Episodes 1, 2 and 3.

Meanwhile, April saw the *Doctor Who* production team travelling across the big pond for several days location filming in New York City. Attracting large numbers of onlookers, series stars Matt Smith, Karen Gillan and Arthur Darvill went before the cameras at some of the city's most iconic locations, including Central Park, Brooklyn Bridge and Times Square.

"The crowds and the fans were twice as big and twice as enthusiastic as we've ever known," executive producer Caroline Skinner tells **DWM**. "They were simply over the moon to see the Doctor in the Big Apple. We just couldn't believe the reaction we got over there. And let it be said: this is the greatest and most brilliant Steven Moffat script *ever*. Crew and cast alike – we all adore it. I mean, the script is so good you're inwardly whooping when you're making it. But it's like the New Yorkers can read your mind. Because there we were, making it, and being whooped at. Loudly. Really loudly. Every line – a whoop."

These scenes were for Episode 5, which will mark the final departure of Amy and Rory. Meanwhile, with principal photography completed on Steven Moffat's series-opener, post-production is now underway.

"Episode 1 is the biggest Dalek episode ever," Caro tells us. "We have more Daleks on the set of *Doctor Who* than ever before – 25 plus. And they sure are terrifying when together *en masse*. It's epic, alright: more Daleks than ever, on the biggest set *Doctor Who's* ever had. Yes, I know I did say that the biggest set ever was for Chris Chibnall's Episode 2 not so very long ago, but the design team just went and rewrote history and over-achieved again..."

Amongst the throng is a special guest star Dalek, belonging to a certain ex-*Doctor Who* showrunner... "Russell T Davies loaned us his very own Dalek which – oh yes, wait and see, guys – has a starring role in the climax of the show," Caro promises.

Episode 2 by Chris Chibnall was the first of the series to be recorded, and is now in post-production, awaiting the application of CGI. As Caro spoke to **DWM**, she had just seen the final cut:

"The *Doctor Who* episode with the best episode title *ever* – and no, I'm not telling you what it is yet. But it's just absolutely amazing. Chris Chibnall is hopping with delight, it looks so good – and he damn well should be, because his riot of a story has been brought to life so joyfully by our fabulous cast. It's going to be the biggest VFX episode of this series – and those brilliant (and rightfully terrified) folk at The Mill are just raring to get stuck in. Well, actually, they're buying themselves lots of coffees and preparing never to see their families or sleep again...

"Meanwhile, I'm off to watch the first cut of Toby Whithouse's Western-themed episode. We all saw the trailer back in March, so I'm more than confident – in fact, I'm confidently smug – that it's going to be a winner..."

With cast and crew now back in Wales, work has begun on Episode 4, written by Chris Chibnall and directed by Douglas Mackinnon.

"Chris Chibnall's script is a massive rollercoaster ride of a sci-fi story," Caro says. "But, as ever, from Chris, it's also a beautiful piece of writing. It's all about Amy and Rory's relationship – full of warmth, love and a celebration of their time on the show. But don't be fooled. Chris will scare you to bits with this episode! It's also the last one we'll shoot with Arthur and Karen in Cardiff. Words can't describe how epic this moment is. I'd try to say something more profound – but I'm already sobbing...!"

THIS ISSUE

THE GREATEST SHOW IN THE GA

DVD exclusive!

Full details of the extras for *The Krotons, The Greatest Show in the Galaxy, Planet of Giants* and *Vengeance on Varos* revealed. p8 ►

TV Centre Tales

Producer Richard Marson speaks to DWM about his new documentary on BBC Television Centre. p9 ►

Four into Two

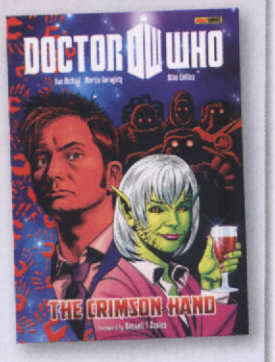
Tom Baker returns for a second series of audio adventures – and David Warner guest stars. p9 ►

Hugo Awards

The nominations for the 2012 Hugo Awards have been announced, and three episodes from the 2011 series of *Doctor Who* are competing in the 'Best Dramatic Presentation, Short Form' category. The episodes are *The Doctor's Wife* by Neil Gaiman, *A Good Man Goes to War* by Steven Moffat, and *The Girl Who Waited* by Tom MacRae.

Doctor Who has won in this category five times since 2006. The winner of the 2012 award will be announced in August at Chicon 7, the 70th World Science Fiction Convention to be held in Chicago, Illinois, USA.

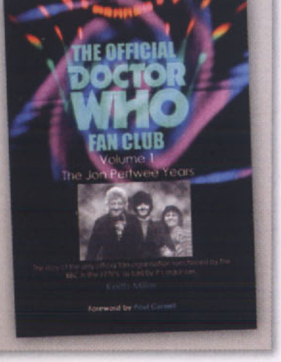
The Crimson Hand



Doctor Who: The Crimson Hand, which collects the final comic-strip adventures of the Tenth Doctor, is released by Panini this month. Strip author Dan McDaid tells **DWM**, "I'm beyond thrilled that this lost chapter of the Tenth Doctor's story is going to be released, not least because it features some of the most gorgeous comics art of the last decade." *The Crimson Hand* retails at £15.99, and includes commentaries by the authors and artists, as well as a Foreword by former *Doctor Who* showrunner Russell T Davies.

Early Fandom

The Official Doctor Who Fan Club – Volume 1: The Pertwee Years has just been published, which reveals the origins of *Doctor Who* fandom in the early 1970s. Featuring correspondence from the *Doctor Who* production office, as well as set reports from *Carnival of Monsters*, *The Three Doctors* and *Planet of the Spiders*, the book costs £16.99 and can be ordered from *www.odwfc.com*.



Oh my word! *The Krotons* to be released on DVD.

Krotons, Clowns, Giants and Varos come to DVD!

The release of four new *Doctor Who* DVDs titles, which will hit the shelves over the next few months, has been announced by BBC DVD.

First up, on 9 July, is *The Krotons*, a Second Doctor adventure from 1969. Patrick Troughton stars as the Doctor, with Frazer Hines and Wendy Padbury as his companions Jamie and Zoe. Featuring on the commentary track for *The Krotons* are the late Philip Madoc (Eelek), Richard Ireson (Axus) and Gilbert Wynne (Thara), assistant floor manager David Tilley, make-up designer Sylvia James, costume designer Bobi Bartlett and special sounds designer Brian Hodgson. Toby Hadoke is on hand for moderating duties. Other extras include *Second Time Around* which looks back over the whole of the Patrick Troughton era, with contributions from actors Anneke Wills, Deborah Watling, Wendy Padbury and Frazer Hines, plus producer Derrick Sherwin, writers Terrance Dicks and Victor Pemberton, director Christopher Barry, *Dalek* writer Robert Shearman, and *Doctor Who* and *Sarah Jane* script editor Gary Russell; *Doctor Who Stories – Frazer Hines*, the first part of an in-depth interview with Frazer Hines originally recorded in 2003 for the BBC's *Story of Doctor Who*; and writers Joseph Lidster and Simon Guerrier taking an affectionate look at *The Krotons* in the last instalment of *The Doctor's Strange Love*.

The 1988/89 Seventh Doctor adventure, *The Greatest Show in the Galaxy*, starring Sylvester McCoy as the Doctor and Sophie Aldred as Ace, is released on 30 July. The commentary accompanying the episodes features actors Sophie Aldred, Jessica Martin (Mags) and Christopher Guard (Bellboy), writer Stephen Wyatt, script editor Andrew Cartmel and composer Mark Ayres, moderated by Toby Hadoke. In *The Show Must Go On*, the cast and crew reflect on the making of the story with contributions from actors Sophie Aldred and Ian Reddington, producer John Nathan-Turner, director Alan Wareing, script editor Andrew Cartmel, designer David Laskey and visual effects assistant Mike Tucker. Plus there are deleted and extended scenes; music video *The Psychic Circus*; Mark Ayres' music demo for two scenes of *Remembrance of the Daleks*; press coverage of the Seventh Doctor's era in *Tomorrow's Times* presented by Anneke Wills; and a *Doctor Who* sketch from *Victoria Wood – As Seen on TV*.

20 August sees the release of *Planet of Giants*, the three-part adventure that opened the second season of *Doctor Who* in 1964. The story features the original TARDIS crew of William Hartnell as the First Doctor, with Carole Ann Ford as Susan, Jacqueline Hill as Barbara and William Russell as Ian. Originally made as a four-part story, the final two parts were subsequently edited down to form a single episode. Using the original scripts, and newly-recorded dialogue and animation, the 'reconstructed' third and fourth episodes are presented on this release. In *Rediscovering the Urge to Live*, the team behind the reconstruction explains how it was put together, with contributions from actors Carole Ann Ford, William Russell, John Guilor and Toby Hadoke, reconstruction director Ian Levine and DVD producer Ed Stradling. Mark Ayres moderates the commentary which features vision mixer Clive Doig, special sounds creator Brian Hodgson, make-up supervisor Sonia Markham and floor assistant David Tilley. In *Doctor Who Stories – Suddenly Susan*, Carole Ann Ford talks about her role as the Doctor's granddaughter, while *Doctor Who's* original producer Verity Lambert looks back on her time on the series in the second part of *The Verity Lambert Tapes*, with both interviews originally recorded for *The Story of Doctor Who* in 2003.

A plug for the next Hartnell release.

The final title to be announced this issue is *Vengeance on Varos – Special Edition*, which is released on 10 September. This two-disc set is a reissue of the 1985 Sixth Doctor adventure (first issued on DVD in 2001), and includes many new extras.

In addition to the original commentary featuring Colin Baker (the Doctor), Nicola Bryant (Peri) and Nabil Shaban (Sil), there are five other audio tracks: the full soundtrack of the episodes in both original mono and 5.1 mix; a mono audio track of the raw studio sound minus music and sound effects; and isolated music tracks in both original mono and 5.1 versions. Other new features include: *Nice or Nasty?*, in which cast and crew talk to presenter Matthew Sweet about the making of this story, with contributions from actors Nabil Shaban and Sheila Reid (Etta), writer Philip Martin, script editor Eric Saward and composer Jonathan Gibbs; *The Idiot's Lantern* in which presenter Samira Ahmed looks at the way *Doctor Who* stories have used the medium of television; *Tomorrow's Times* on the Sixth Doctor presented by Sarah Sutton; an excerpt from *Saturday Superstore*; an unused *Doctor Who* spoof shot on the set of *The Trial of a Time Lord* for the *French & Saunders* comedy sketch show; a short clip from BBC News reporting Colin Baker's casting as the Doctor; Frank Bough interviewing Colin Baker on *Breakfast Time*; extended and deleted scenes; and the infamous acid bath scene with alternative music.

All the DVD releases will include a photo gallery, PDFs and production notes, and will retail at £20.42 each.

Segonax's got talent.

Tales from TV Centre

Richard Marson, the former DWM contributor and ex-editor of the BBC's children's magazine programme *Blue Peter*, has produced and directed a new documentary entitled *Tales of Television Centre*.

The 90-minute programme relates the illustrious history of the BBC's iconic production centre and the important role that it has played in the BBC's television output over more than 50 years.

Sporadically used to record *Doctor Who* in the 1960s, the studios of Television Centre became the permanent home of the series' production from 1969 until its temporary cancellation in 1989. With the exception of *Horror of Fang Rock*, which was made in Birmingham, all studio recordings from *Doctor Who and the Silurians* onwards were mounted at Television Centre – so *Doctor Who* is well represented in Richard's documentary.

"I was keen to have some of the contributors in groups, and the idea of having three of the show's most iconic companions seemed obvious," Richard tells **DWM**. "The morning we spent filming with Katy Manning [Jo Grant], Louise Jameson [Leela] and Janet Fielding [Tegan Jovanka] was riotous and great fun. Other *Doctor Who* names involved include directors Graeme Harper and Waris Hussein, actors Sarah Greene and Brian Blessed, and costume designer June Hudson. Studio cameraman Roger Bunce shares a great story about *Doctor Who and the Silurians*."

Richard was also eager to include Fifth Doctor actor Peter Davison in his programme. "He is a funny, engaging and well-informed contributor. He is also one of those actors who has been involved in popular mainstream TV for so long, you know that the audience will welcome seeing him. I was surprised to learn that his first visit to TV Centre was when he was still at school."

With such a full and lengthy history to cover, Richard has found it a challenge to pack in as much as possible into his allotted 90 minutes. Although a DVD release for the programme is unlikely, any unused *Doctor Who*-related material may find another home in the future. "Because of the scale of the documentary there are a lot of contributors – and some inevitably appear less than others," Richard explains. "But all the material we shot has been retained and I've suggested to [*Doctor Who* DVD commissioning editor] Dan Hall that perhaps he might like to use some of it on a future DVD project."

Tales of Television Centre is scheduled for broadcast on BBC Four on Thursday 17 May at 9pm. Further repeat screenings will follow, including a revised pre-watershed version for broadcasts before 9pm. In addition, the BFI on London's Southbank will be presenting an advance screening on Tuesday 15 May at 6.10pm. This special event will be attended by many of the show's contributors and former members of BBC staff and will be hosted by Richard with Sarah Greene. For more information on the screening and to book tickets, visit: *tinyurl.com/d4vz5a9*

Waris Hussein: *Doctor Who's* very first director.

Sarah Greene, one-time *Blue Peter* presenter and *Attack of the Cybermen* guest star.

New audio adventures for 2013 are revealed...

Romana (Mary Tamm) and K9 (John Leeson) will battle the Daleks for the first time during the second season of *The Fourth Doctor Adventures* from Big Finish.

The Dalek Contract (June 2013) and *The Final Phase* (July 2013) will bring the season of seven audios to a close in epic style, and are both written by Nicholas 'voice of the Daleks' Briggs. "I'm really pleased with the format we have for this second series of audios with Tom," says producer David Richardson. "We've got three lovely standalone stories, plus four releases that link together with returning characters and themes. And David Warner and Toby Hadoke will appear throughout that ongoing story, as the wonderful double act of Cuthbert and Mr Dorrick..."

The rest of the season comprises: *The Auntie Matter* (January), *The Sands of Life* (February), *War Against the Laan* (March), *The Justice of Jalxar* (which features Jago and Litefoot – April) and *Phantoms of the Deep* (May). The stories take place chronologically after the 'Key to Time' season (shown on television in 1978/79), with the TARDIS crew devising an ingenious scheme to evade the Black Guardian...

Meanwhile, Big Finish has confirmed the line-up for its monthly *Doctor Who* releases for this autumn, which form a sweeping storyline over one mini-season, with each story focusing on a different Doctor.

"We wanted to do something a bit different with the year's final trilogy," says script editor Alan Barnes, "so what we've come up with is an epic space saga spanning 60-odd years involving three Doctors, a royal wedding and a brooding villain... not to mention psychic powers, swamp monsters, barbarian hordes, bounty hunters and a space-faring snail!

"It all begins when the Fifth Doctor becomes caught up in the hunt for a missing princess in John Dorney's *The Burning Prince* (September), continues with the Sixth Doctor stuck in the middle of an interplanetary war in Rick Briggs' *The Acheron Pulse* (October) and concludes with the Seventh Doctor witnessing the fall of an intergalactic empire in Jonathan Morris' *The Shadow Heart* (November)." Caroline Langrishe guest stars as Shira, George Rainsford plays Prince Kylo, Dominic Rowan is Corwyn and Clive Mantle is Tuvold.

Finally, the line-up has been confirmed for Season Five of the popular *Doctor Who* spin-off series *Jago and Litefoot*, which stars Christopher Benjamin and Trevor Baxter from *The Talons of the Weng-Chiang*.

The next box set will be released in March 2013, and opens with *The Age of Revolution* by Jonathan Morris, in which the infernal investigators team up with Ellie (Lisa Bowerman) and their old friend Sacker (Duncan Wisbey), while Jago makes a new acquaintance in the glamorous form of stage magician Guinevere Godiva (Raquel Cassidy). Next up is *The Case of the Gluttonous Guru* by Marc Platt, which guest stars Chook Sibtain as Starr. *The Bloodchild Codex* is written by Colin Brake, and involves an old book which has a devastating secret, while the season ends with *The Final Act* by Justin Richards.

Trevor Baxter, Raquel Cassidy and Christopher Benjamin star in *Jago and Litefoot* Series Five.

Karen on Twitter!

■ **DWM** and Arthur Darvill have joined forces to persuade Karen Gillan to join the ranks of the Twitteratti. Under the username *@KarenGillan2*, Karen's first tweet on 12 April was 'Hello twitter... nice to meet you,' followed the next day by 'Thanks to everyone following me!!! Argh this is really exciting. Oh, and by the way... WE ARE IN NEW YORK!!!!'

Doctor Who
Sound Effects
BBC

AudioGO Update

■ AudioGO has collaborated with Discovery Records to release limited colour vinyl editions of the 1970s BBC sound effects LPs *Doctor Who Sound Effects* and *Out of this World*. Sold exclusively through selected indie record stores, each album is limited to 1,000 copies.

AudioGO has also just completed the recording sessions for two more of its talking book versions of the Target *Doctor Who* novelisations. Due for release on 2 August is the First Doctor adventure *The Aztecs*, which will be read by William Russell who played Ian Chesterton in the original serial. 6 September sees the release of the Second Doctor story *The Highlanders*. Anneke Wills, who played Polly in the TV version, reads Gerry Davis' novelisation of the serial that he co-wrote with Elwyn Jones.

Doctor Who Adventures

■ Issue 267 of *Doctor Who Adventures* is out now, priced £2.99, and takes a look back at some of the most extreme monsters the Doctor has faced. There's also a draw-your-own-comic adventure, Matt Smith's verdict on *The Wedding of River Song*, and a poster of the Third Doctor and Linx. The magazine comes with one of a selection of monster armies, a giant sticker sheet and a bonus set of Moshi Monsters stickers.

BBC NEW SERIES SECRETS INSIDE!
DOCTOR WHO
XTREME MONSTERS!
PLUS PRIZES! COMICS! FACTS! PUZZLES!

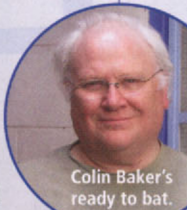
BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

3D JLC

■ On 27 March **Jenna-Louise Coleman** promoted her *Titanic* role as Annie Desmond on ITV1's *This Morning*, later attending the première of James Cameron's *Titanic 3D* at the Royal Albert Hall. The Sci-Fi London Film Festival previewed **Matt Smith**'s *Clone* on 1 May ahead of its opening (4 May) and DVD release (7 May).

Baker Boys


Colin Baker's ready to bat.

■ **Colin Baker** comes into bat as Peter in Chris Paling's *The Final Test* opposite occasional Big Finish guest performer **Nicola Weeks** previewing at Lincoln Theatre Royal (31 May/1 June). The comedy tours from 20 June to 18 August taking in Basingstoke, Malvern, Derby, Cambridge, Wolverhampton, Bournemouth and Swansea. Theatre company Kill the Beast has adapted **Tom Baker**'s novel *The Boy Who Kicked Pigs* with a première at Salford's Lowry Theatre Studio from 21 to 23 June and a possible tour.

Awards

■ *Coronation Street*, produced by **Phil Collinson** (who was a guest on *This Morning* on 2 April) won the RTS 2011 Soap and Continuing Drama award on 20 March, with **Russell Tovey** sharing the gong for Comedy Performance with Sarah Solemani and a Lifetime Achievement Award for **Steven Moffat**'s mother-in-law **Beryl Vertue**.

Mrs Jones Info

■ **Beryl Vertue**'s Hartswood Films has a BBC One commission for sitcom *Me & Mrs Jones* with director **Nick Hurran** filming from 21 May at Teddington Studios. **Adjoa Andoh** plays Portia in the RSC's *Julius Caesar* at Stratford-upon-Avon from 28 May, transferring to London's Noel Coward Theatre on 8 August. Similarly **Meera Syal** is Beatrice in *Much Ado About Nothing* from 26 July with a London transfer from 22 September.

Mums and Dads

■ Congratulations to **Billie Piper** on the birth of second son Eugene Pip on 5 April. In June she features in BBC One's *True Love*, following the first episode starring **David Tennant**, who on Absolute Radio in March revealed he had become a father twice in six months, last year having adopted **Georgia Moffett**'s child Tyler. From 4 May Georgia plays Geraldine Barclay in *What the Butler Saw* at London's Vaudeville Theatre. Meanwhile, David, who is the voice of the Scottish Labour Party for the 3 May local elections, plays war hero Colonel Jean-Francois Mercier in two-part BBC Four pre-World War II spy drama *Spies of Warsaw* filming in Poland in May, executive-produced by **Richard Fell** and with **Burn Gorman** as Jourdain. David and **John Simm** featured in Sky Arts 1's *Discovering Hamlet* on 15 April. Radio 3 aired David's Malvolio in *Twelfth Night* on 22 April and Prince Escalus in *Romeo and Juliet* on 29 April. On 6 May the V&A Museum screens 2005's *Look Back in Anger* with Tennant as Jimmy Porter. David permitted Jonathan Ross use of his likeness in his graphic novel *America's Got Powers* as a Simon Cowell-style evil genius.

Historic Reunion

■ **Mark Gatiss** was the subject of BBC Four's *Mark Lawson Talks to...* on 3 April and interviewer for *In Conversation with Gawn Grainger* (**Gawn Grainger** was George Stephenson in 1985 serial *The Mark of the Rani*) on 11 April at the Donmar Theatre. Mark was reunited with his *League of Gentlemen* colleagues **Steve Pemberton** and Reece Sheersmith for six CBBC *Horrible Histories* sketches shown during April.

Billie Piper as Holly, wishing for *True Love* in June.

JB Summer Shows

■ **John Barrowman** performs four outdoor concerts from 21 to 24 June at Scarborough Open Air Theatre, Glasgow Green, Blackpool Tower Festival Headland and Hampton Court Palace. **Eve Myles** was on C4's *Sunday Brunch* on 25 March.

Wizard Brew

■ Work on **Russell T Davies** and **Phil Ford**'s CBBC series, now titled *Wizards vs Aliens*, is underway at Roath Lock with script contributions from **Gareth Roberts**, **Joseph Lidster** and **Clayton Hickman**. The first 12 episodes of the show are due to be screened in the autumn.

Coming Up

■ C4 showcases **Yasmin Paige**, **Russell Tovey** and **MyAnna Buring** in *Coming Up 2012*. **Tommy Knight** appears in horror comedy *Stitches* from Fantastic Films as one of a group of teens, prey to an avenging dead clown. **Alexander Armstrong** guest hosts *Have I Got News for You* on 11 May.

Gold Talk

■ BAFTA and the Royal Albert Hall present *Conversations with Screen Composers* with **Murray Gold** on 11 July. **Neill Gorton** has provided prosthetics for the 25th anniversary touring production of Andrew Lloyd Webber's *The Phantom of the Opera*.

Quickies

■ **Christopher Eccleston** commences his NT run as Creon in *Antigone* (23 May). **Bernard Cribbins** was *The One Show*'s main guest on 2 April, and was seduced by *Loose Women* on 13 April, while promoting *The Water Babies* audiobook. **Jean Marsh** and **Pauline Collins** contributed to Radio 2's *Michael Grade on the Box* (2 April), a series in which **Michael Grade** revealed his thoughts on *Doctor Who*. **Louise Jameson** played Shirley Carter in *Doctors* (4 April) and for Radio 4 Anna's Mum in *Pandemic* (28 March) and Kath in *White Noise* (10 April). Both UK and US versions of **Toby Whithouse**'s *Being Human* have been recommissioned. **Kate O'Mara** promoted her appearance as Mrs Simmonds in *Benidorm* (6 April) on *This Morning* (5 April). **James Strong** is directing BBC Four Kenny Everett drama *The Best Possible Taste*. **Peter Hoar** directed the first episode of ITV1's *Vera* Season Two. **Keith Boak** directed *Silent Witness* (8 April). DWM

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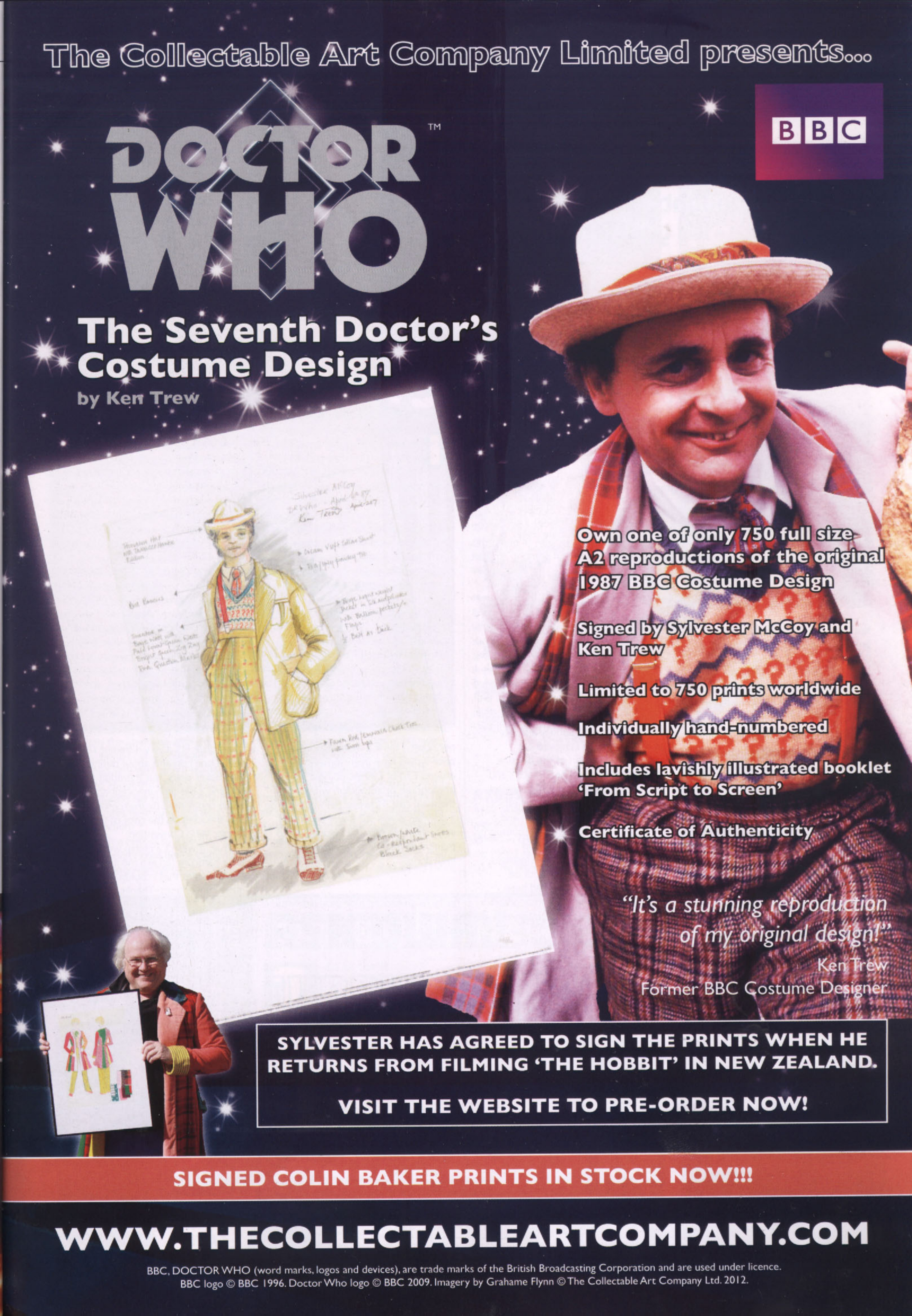

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GALAXY FORUM

DOCTOR WHO
WELCOME ABOARD!

A convention in Cardiff, a new companion revealed, and more thoughts on the 50th Anniversary – it's your letters...

Taking place over the weekend of 24 and 25 March in Cardiff, the BBC's first official *Doctor Who* Convention since 1983 proved to be a huge success, with many of you making the trip to Wales for the event...

CON-GRATULATIONS!

I would like to thank all the people at *Doctor Who* for making normality a complete struggle after the *Doctor Who* Convention! From the minute tickets went on sale, I couldn't wait for March to come around. I went with three of my friends and we all loved every minute! The trip to Upper Boat to see the famous Blue Box Cafe and the TARDIS was truly the cherry on top of a brilliant weekend.

LAURA, **JENNY**, **ANDREW** AND **CAROLYN** EMAIL

An Ood welcome to Cardiff.

Not personally knowing anyone else similarly enthusiastic about the good Doctor's exploits, I almost didn't go to the convention. I'm so glad I did though, as it was like my own journey to another world. A world where you could actually talk *out loud* about things like whether it's 'dimension' or 'dimensions' in TARDIS and how the Second Doctor couldn't possibly have known in the Dark Tower that Jamie and Zoe's memories had been wiped, without anyone rolling their eyes, sniggering cruelly or just telling you to "give it a rest!"

ANTHONY MUSGRAVE EMAIL

Please pass on a huge 'thank you' to the whole team behind both the Cardiff *Doctor Who* convention and the Upper Boat TARDIS Tour. I'm a long-standing convention-goer dating back to 1979. Six weeks before the con, I fell and ruptured my patella tendon. I attended with a mate (Pete), but in a wheelchair and with crutches. The staff went out of their way to make the sublime convention accessible to me, even down to pushing me up the ramp to get to the TARDIS set. The event was superb, the organisation was excellent but the consideration that I received was exceptional. Thank you.

DAVE ADAMS THE WIRRAL

Angel delight! Two fans dress up for the 2012 *Doctor Who* convention.

STAR LETTER

I had the *best* day at the weekend, the best day of the year so far. At the start of the year, I lost a close family member, and the year since has been difficult. The only thing I was looking forward to seemed so long away.

On a sunny Saturday in March, my sister and I went to Cardiff, to go to the *Doctor Who* Convention. And it was worth waiting for. We had such an awesome day, it was like being in an episode of *Confidential*. It was great to see how the programme comes together, from special effects to prosthetics and costumes. Even more exciting was seeing the Doctor and his companions, and Steven Moffat himself, and (not) hearing some new series spoilers!

I think my sister, who has only been a fan since the Eleventh Doctor arrived, put it best: "It's great to be somewhere with so many people who have one thing in common."

I want to thank everyone involved in making the convention such a success, but my biggest thanks go to our amazing parents, for getting up at 3am to drive us to Cardiff from Brighton. Without you we wouldn't have made it.

EMMA WATSON BRIGHTON

Emma's letter wins her a copy of *Trail of the White Worm* on CD, a brand new *Doctor Who* audio drama starring Tom Baker as the Fourth Doctor with Louise Jameson as Leela – out now from Big Finish, priced £10.99.

I flew in from Spain on Friday to attend the convention on Sunday and wanted to say how much I enjoyed it.

My favourite part of the day was the panel sessions. The 'Creators and Directors' session was well presented and well executed. The special effects session, featuring a Cybermen and a Dalek, was spectacular, with thoroughly enjoyable demonstrations and explanations from Danny Hargreaves.

Unfortunately, I missed out on the TARDIS set tour as it had been fully booked, as had the photograph sessions. This was disappointing and I have to say without them, I thought the event was slightly overpriced at £99 per ticket. I think a more reasonable price would have been somewhere around £70 or £99 including a photograph or autograph with one of the main cast. However, let's not end on a downer, it was still a well organised, very enjoyable day and I would like to thank everyone who was involved. Well done.

NEIL WHITE EMAIL

In 1978 an excited nine-year-old wrote to *Jim'll Fix It*, pleading that Mr Savile would fix it for him to go on the set of the TARDIS. 34 years later and I'm finally there. True, it's a very different TARDIS to the one I dreamt about during the Tom Baker years, but this adult fanboy became a pre-teen innocent again when confronted by *that* console. It was the icing on the cake of the official *Doctor Who* Convention.

True, it wasn't a cheap weekend, but for a hardcore fan like me it offered up opportunities that I couldn't get from other conventions. Thanks Mr Moffat and the convention team. You just helped a 43-year-old feel what it was like to be thrilled again. Job done.

NICK JOY CHRISTCHURCH

TEXT IN!

Message us from your mobile!

- **JOSH T** Has anyone thought that the Doctor's first name might be Doc and his last name might be Tor?
- **DAVID PERRY** How could the Watcher in **DWM** 446 miss out 'The Fang Rocky Horror Show' from his list of Top Ten Musicals?
- **MICK ROSS** So Jenna-Louise Coleman is the new female companion but who is the new male companion?
- **JAMES** I met the nephew of Francis Barber and Jim Lea from 70s rockers Slade at a party last week. Didn't know who to dribble at first.
- **JOHN HUGHES** Adele Silva, J-LC and Roxy Pallett together in one photo (page 20 of issue 446)? **DWM** has never been sexier. Poster, please!
- **TYLER HUNT** The new series is looking to be one of the best. Who could want more than cowboys, snow, cyborgs and Daleks!

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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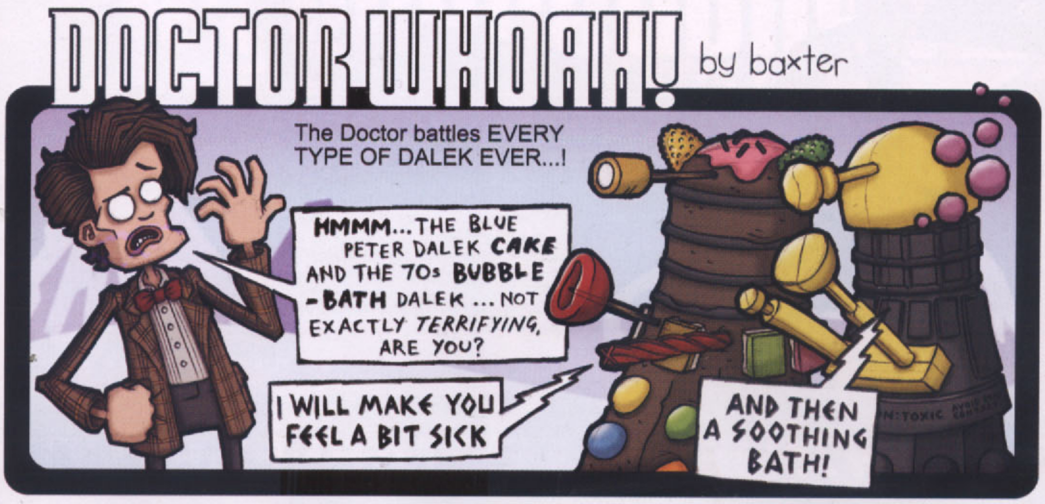

DOCTOR WHOAH! by baxter
The Doctor battles EVERY TYPE OF DALEK EVER...!
HMMM... THE BLUE PETER DALEK CAKE AND THE 70s BUBBLE-BATH DALEK ... NOT EXACTLY TERRIFYING, ARE YOU?
I WILL MAKE YOU FEEL A BIT SICK
AND THEN A SOOTHING BATH!

This very satisfied Saturday Silurian would like to express his thanks and congratulations to everyone at the BBC involved in organising the Cardiff convention. The panels were entertaining and informative, the stars of our show as lovely as I could have hoped for, and watching Steven Moffat dodge questions about the 50th anniversary was a hoot. (Even Paxman wouldn't have found a way past his spoiler-shield.) Watching Danny Hargreaves, Neill Gorton and their teams doing their thing with such infectious enthusiasm was a delight.

I was a child of the *Doctor Who* dark ages, too young to remember the end of the McCoy years, but drawn in by the 1992 repeat of *The Time Meddler* as a nine-year-old. As I queued in Cardiff, surrounded by people from so many different places with so much love for our little show, it felt rather marvellous all over again. Fingers crossed for even bigger and better things next year. (Even if the Moff won't tell us what!)

ROB COENYE ESSEX

The big news last month was, of course, the announcement that Jenna-Louise Coleman is to play the Doctor's new companion...

WELCOMING JENNA

I just finished reading your excellent article on the new companion, played by Jenna-Louise Coleman. I am now eagerly awaiting for Jenna to start and can't wait to see her in her first episode. Thank you for a wonderful article, it was insightful and enjoyable to read.

KEVIN WATTS DONCASTER

Jenna-Louise Coleman – playing the Doctor's new companion from Christmas!

I would just like to congratulate you on another great issue of **DWM**, and particularly the interview with the stunning Jenna-Louise Coleman. She came across very well, and it made me excited about the brilliant new stories featuring her character (the last few adventures from Amy and Rory notwithstanding).

With such a history to follow on from, I have every confidence that Ms Coleman, along with Messrs Moffat, Smith *et al* will take our favourite show into the anniversary it deserves.

ANDREW BOWMAN DERBY

BRAINS *AND* BEAUTY

DWM 446 was an excellent issue. My favourite parts were the interviews with Jenna-Louise Coleman and Sophia Myles. I'm just gutted I didn't email about the *Time Team* section on *The Girl in the Fireplace*. To be fair, the only thing I could think of to talk about in that episode was Sophia Myles. My problem is that the words to describe how beautiful she is haven't been invented yet. Merely saying she's beautiful is as much of an understatement as saying the Atlantic Ocean is a bit wet.

GARETH JEPHCOTT EMAIL

I loved the Sophia Myles interview. In particular, I loved the observation "you've only got one shot at life; why not go and do what you want to do?" A wonderful philosophy! It almost makes me want to do something with my own existence like become a hermit or something. That, plus references to talking cabbages, ducks and lesbianism, made **DWM** 446 a thoroughly enjoyable and engrossing issue to read.

JOEL DEAN EMAIL

TALK OF THE DEVIL

As always, the highlight of the latest **DWM** was Gary Gillatt's review. And his laugh-out-loud critique of *The Dæmons* didn't disappoint. In particular I enjoyed his wry musings on the Third Doctor's alarming snarkiness and the precise nature of The Master's priestly duties. The thought of 'The Vicar of Diablery' officiating at weddings and christenings had me grinning from ear-to-ear like the village idiot.

The Dæmons is my favourite Jon Pertwee story. Dennis Wheatley meets Erich von Däniken, it was virtually a template for the mock-Goth Hinchcliffe and Holmes era to come. A timeless and perfect bubble of joy, indeed. And that was just Gary's review. When I grow up I want to be just like him.

CHRIS KILBY EMAIL

One is quite enough, thank you.

AXONS IN ALABAMA?

After reading Richard Molesworth's article on overseas sales of Jon Pertwee stories in **DWM** 445, I checked with my friend James, who lives in Alabama, USA. He remembers seeing the Third Doctor's adventures on his local TV station, WBIQ, in the 70s. Another one that's not in the paperwork, it seems. I wonder how many more?

ALISON JACOBS LINCOLN

Was Axos seen in Alabama?

LOS OPPORTUNITY?

Just read your fine article in **DWM** 446 with executive producer Caroline Skinner. The Ponds finale to be shot in New York, featuring the Weeping Angels? Definitely one for the hankies. But, hang on – hasn't Mr Moffat missed a trick here? Surely, this would have been more appropriate in Los *Angeles*?

ANDY SHAKESPEARE EMAIL ►

@DWMtweets

Join other DWM readers on Twitter!

- **@wagadonia** All these *Hunger Games* books are making it harder to find *Shada*!
- **@paul_bowler** "I don't believe in ghosts!" What a great scene this would've been! Matt and Jenna will make a fantastic TARDIS team.
- **@drwhofan_194** The best part of the *Sticks and Stones* comic strip in **DWM** 446? Boris Johnson! Oh, and DI Stringer looks like Steven Moffat.
- **@Blackadder345** I have just been reading *The Iron Legion* graphic novel and I'm wondering if the Malevilus inspired the Krillitanes?
- **@krycekdaslayer** I finally monos my monos of monos and am looking forward to monos it over the monos.
- **@geekyweevixen** I agree with Johnny Candon, I'd like *Doctor Who* to be episodic. A Dalek story needs more than one part to establish storyline and depth.
- **@Tom_M_94** Come on, give us a collectors card of **DWM** 446's cover... or a Jenna-Louise Coleman poster.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

Jamie – a lover of adventure!

DEAR DWM

The Doctor always seems to put Amy and Rory in the most terrible danger. Does the Doctor treat all his companions that way? Is the Doctor really "worth the monsters," as Madame de Pompadour claimed?

CATHERINE EDMONDSON EMAIL

DWM REPLIES: In can't be denied that life on board the TARDIS is filled with danger, but most of the time the Doctor's companions seem to enjoy their travels, particularly those with a real lust for adventure. Jamie McCrimmon, for example, relished his time in the TARDIS – as did Zoe Heriot, who was so eager to travel that she stowed away. Leela found her travels with the Fourth Doctor both stimulating and educational, and saw herself as the proud defender of her Time Lord mentor. Journalist Sarah Jane Smith's nose for a good story helped her overcome her fears of alien creatures and allowed her to explore a universe of wonders. Rose Tyler and Jack Harkness were both real thrill-seekers, and both fell for the Doctor. After initially turning down the chance of adventure, Donna Noble worked hard to find the Doctor again, and her travels made her a better person. Neither Jamie, Zoe, Sarah, Rose, Jack nor Donna left the Doctor by choice and might still be with him today had circumstances been different.

On the other hand, some of the Doctor's companions might have wished they'd never clapped eyes on the TARDIS. Katarina had one trip – and ended up floating in space! Sara Kingdom was aged to death. Poor Adric became homesick after leaving his own universe, and ended up splattered over prehistoric Earth. Harry Sullivan was happy to jump ship at the earliest opportunity, while Tegan Jovanka stopped enjoying herself, and grew sick of the death and destruction she witnessed. Poor Peri Brown seemed to have a pretty miserable time of it, and from her perspective was abandoned by the Doctor! Martha Jones' love for the Time Lord went unrequited, and so she ultimately decided to leave him.

As for Amy and Rory, well, they've had a pretty traumatic time so far (and both have died on several occasions!), but they still seem happy to welcome their son-in-law back into their lives whenever he comes to visit. However, it's promised that their final fate will be 'heartbreaking'...

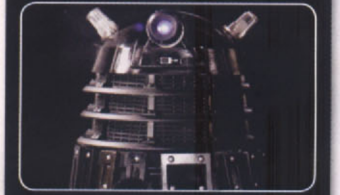
GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Ninth Doctor Christopher Eccleston gives a five-minute interview to the BBC News website on the art of acting. Go to: **www.bbc.co.uk/news/entertainment-arts-17487480**

Composer Murray Gold treats YouTube viewers to this brilliant Southern-flavoured rendition of the *Doctor Who* theme tune. Search YouTube for: **Murray Southern Fried Who**



Feeling tired and stressed out? Then you need to listen to the Dalek relaxation tape, brought to you by the warped mind of comedian Peter Serafinowicz! Search YouTube for: **Dalek Relaxation Tape**

The Power of the Daleks is reimagined, starring Nick Scovell as the Doctor, with Barnaby Edwards, Nick Briggs and Lisa Bowerman! Search YouTube for: **Power of the Daleks Re-imagined**

QUEST LOG
ITEM
SAVE
OPTION
EXIT

The adventures of the Eleventh Doctor, Amy and Rory are reimagined as a 90s video game. Go to: **www.collegehumor.com/video/6749695/dr-who-rpg**

BIRTHDAY WISH

In November 1981, I was six years old. I'd been enjoying the crazy, scary and long-scarfed adventures starring Tom Baker for a year or so. I had no knowledge of any other Doctors. It was then that I saw *The Five Faces of Doctor Who*. I can pinpoint this as the event that turned me from an enthusiastic viewer into a full-blown FAN!

This is why I implore the BBC to broadcast *The Eleven Faces of Doctor Who* in 2013. A repeat season of one story from each Doctor will inspire a whole new generation of kids to embark on the greatest and most rewarding treasure hunt of all time.

BLAINE COUGHLAN CHELMSFORD, ESSEX

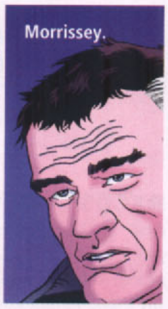
SLOW ON THE UPTAKE?

I wonder if I might have stumbled upon something ancient whilst driving past the fields of Trenzalore... After hearing a discussion on the radio about the word 'tardiness', I began thinking about those geniuses in the early 60s trying to think of a name for the time ship that the Doctor would never be able to get to arrive in the correct part of history. Wasn't it rather witty of them to have called it TARDIS? Is this something that has been discussed before, or have I broken the silence by finally getting the first joke, the oldest joke, hidden in plain sight for almost 50 years...?

DAVID BOOTHBY EMAIL

BIGMOUTH STRIKES AGAIN

DI Bill Stringer.



Morrissey.

Loving the latest **DWM** comic strip, *Sticks and Stones*... Good, also, to see Morrissey – er, I mean Detective Inspector Bill Stringer. He seems like a really *charming man*. *Heaven knows* the comic strip is great so far. The Doctor is a *sweet and tender hooligan* as ever, Amy is a *handsome devil* as usual but Mr Williams is *really nothing*. Well I *wonder what will happen* in Part Two? Sorry, I'll stop now because that joke *isn't funny anymore* and you've probably *heard that one before*.

HUW THOMAS EMAIL

Hmm. Started something you couldn't finish?

MAKE SHADA FOR TV!

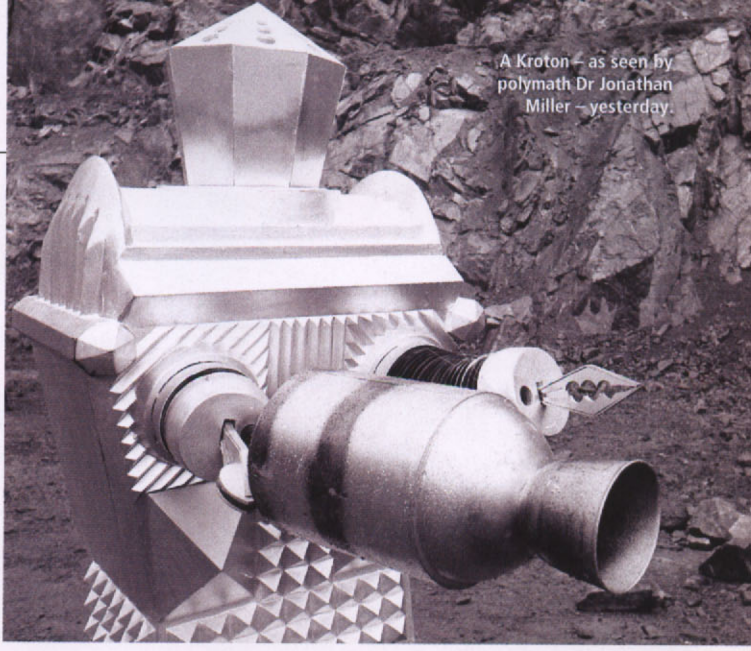
This might be sacrilege but would *Shada* work if it was updated for the Eleventh Doctor? With a little bit of Moffat magic I am sure it could work. After all, it's too good a tale never to be filmed properly.

PADDY RYAN, NEWRY

MATT MUST MEET MERLIN!

Having just watched and enjoyed 1989's *Battlefield*, surely I cannot be alone in thinking a prequel would be ripe for a great *Doctor Who/Merlin* crossover? The lovely Katie McGrath as a young Jean Marsh. Merlin – who is heavily hinted in *Battlefield* as being an incarnation of the Doctor – could recognise his eleventh self whilst the Doctor could recognise Merlin as a chap who looked similar to someone he met on his trip to the planet Midnight.

SHANE NICHOLLS EMAIL



A Kroton – as seen by polymath Dr Jonathan Miller – yesterday.

AN UNEXPECTED KROTON

Doctor Who references can crop up where you least expect them. And since I'm probably the only person to have watched the show where this one occurred, it needs mentioning.

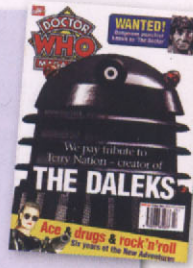
BBC Two repeated Jonathan Miller's 1969 short film *The Zoo in Winter* in which Miller reflected on a trip to London Zoo. In it he likens the elephant house (which is now where they keep the hippos) to something out of *Doctor Who*, and that he almost expects a couple of Krotons to appear from inside it. Having seen the building many times, I can see his point. But Dr Jonathan Miller watched *The Krotons* on its original transmission! Who knew?

PAUL TAPNER POOLE

Wonder what he thought of *The Space Pirates*? If you've stumbled across a *Doctor Who* reference in an unexpected place, share it with us at the usual address. Until next time... DWM

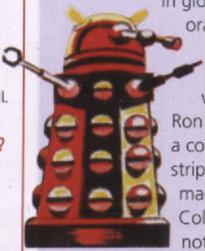
ON THIS MONTH... 15 YEARS AGO

It's 1997, and DWM mourns the creator of the Doctor's deadliest enemies...


DOCTOR WHO MAGAZINE
WANTED!
We pay tribute to Terry Nation – creator of
THE DALEKS
Ace & drugs & rock'n'roll
Six years of the New Adventures

DALEK NATION

DWM 252 was stuffed with Daleks as the mag paid tribute to Dalek creator Terry Nation, who had passed away in March. Martin Wiggins assessed the life and career of the writer who gave *Doctor Who* its most enduring race of monsters, while elsewhere in the issue, the Daleks lived on in two separate comic strip adventures. They exterminated the Eighth Doctor in the second instalment of Alan Barnes' *Fire and Brimstone* and appeared in glorious pink, blue, orange and red hues in *The Daleks*. This brand new story was illustrated by Ron Turner and was a continuation of the strip from the 1960s mag *TV Century 21*. Colourful Daleks are nothing new!



MATT'S FAVES

As Virgin began publishing *New Adventures* that didn't feature the Doctor, writer Matt Jones reflected on his favourite books of their now-ended *Doctor Who* range. Among his top ten were *The Highest Science* by Gareth Roberts ('Gareth knows what we fans want and over seven books has selflessly delivered it to us...'), *Nightshade* by Mark Gatiss ('A charming, warm, nostalgic book...'), *Damaged Goods* by Russell T Davies ('Russell writes like an angel about the demons that besiege us...' and *Human Nature* by Paul Cornell 'Paul consistently reminds us of just why *Doctor Who* is so special...' These authors, and Matt himself, would all be writing for the TV series less than a decade later.

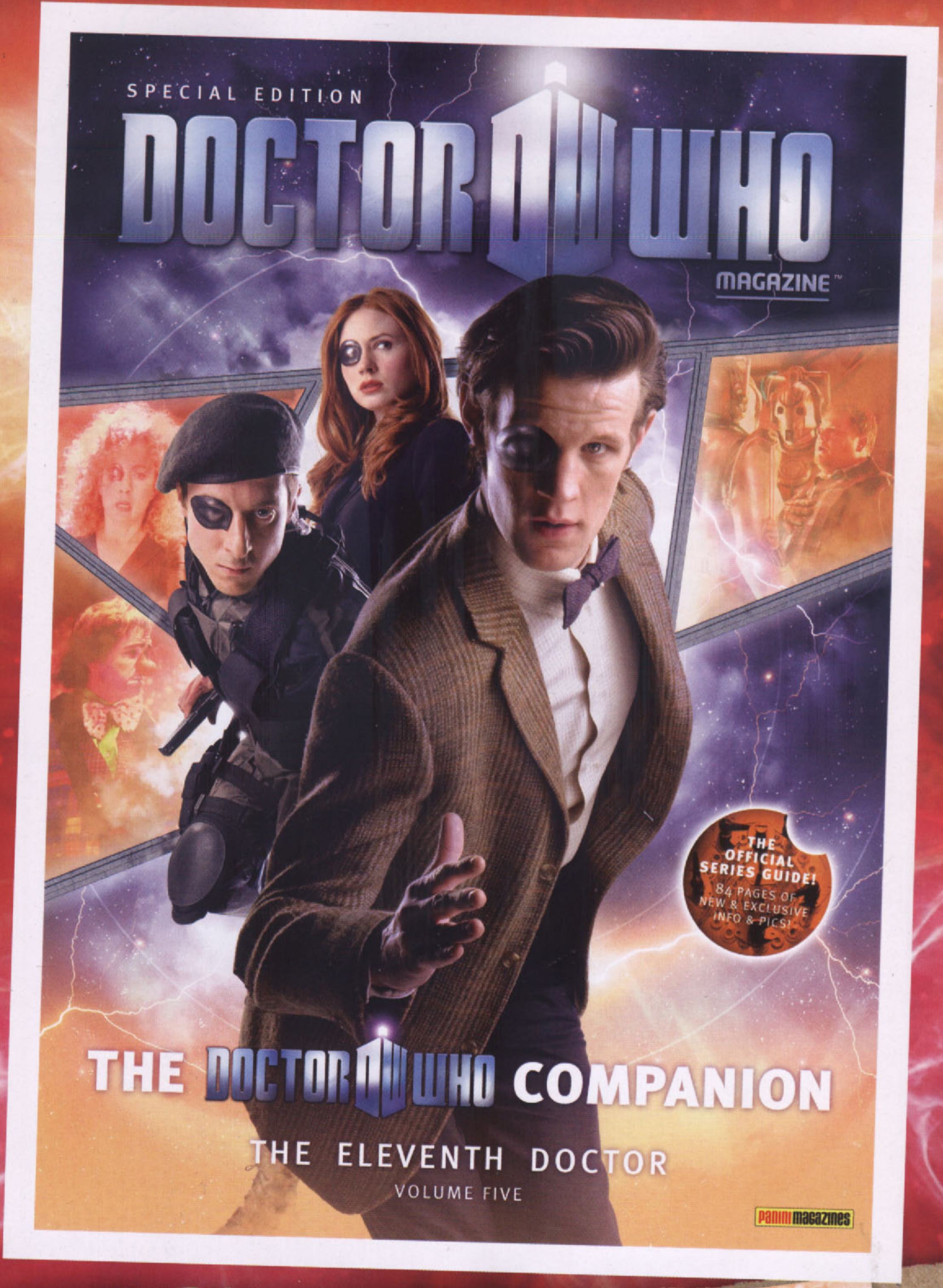
VOTE PERTWEE!

As the UK's political parties prepared to exterminate each other in the May General Election, *Gallifrey Guardian* discovered which incarnation of the Doctor was favoured by the prospective new Prime Ministers. 'The spookily Autonesque head of the People's Party nominated Jon Pertwee,' **DWM** reported of Tony Blair. Conservative candidate Tim Collins revealed current PM John Major's preference: "I've had a conversation with him. He's a Hartnell man. He accused me of being too young to know better."

New PM backs Pertwee?

Using uncanny time-travelling abilities, DWM has been able to transcend its 'work to printer' deadline and confirm prior to the actual announcement of the

GET YOUR HANDS ON THE NEW DWM SPECIAL EDITION...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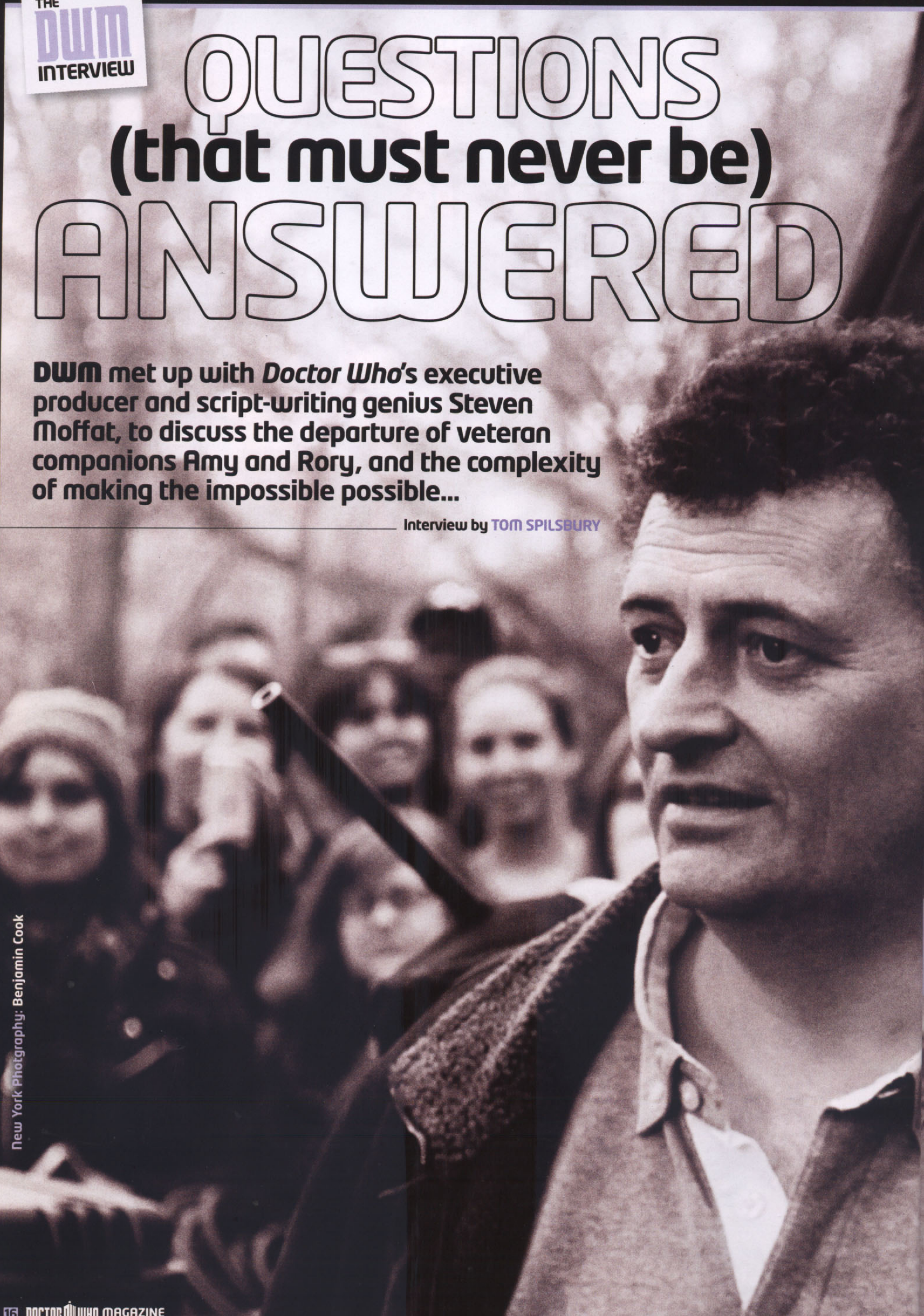
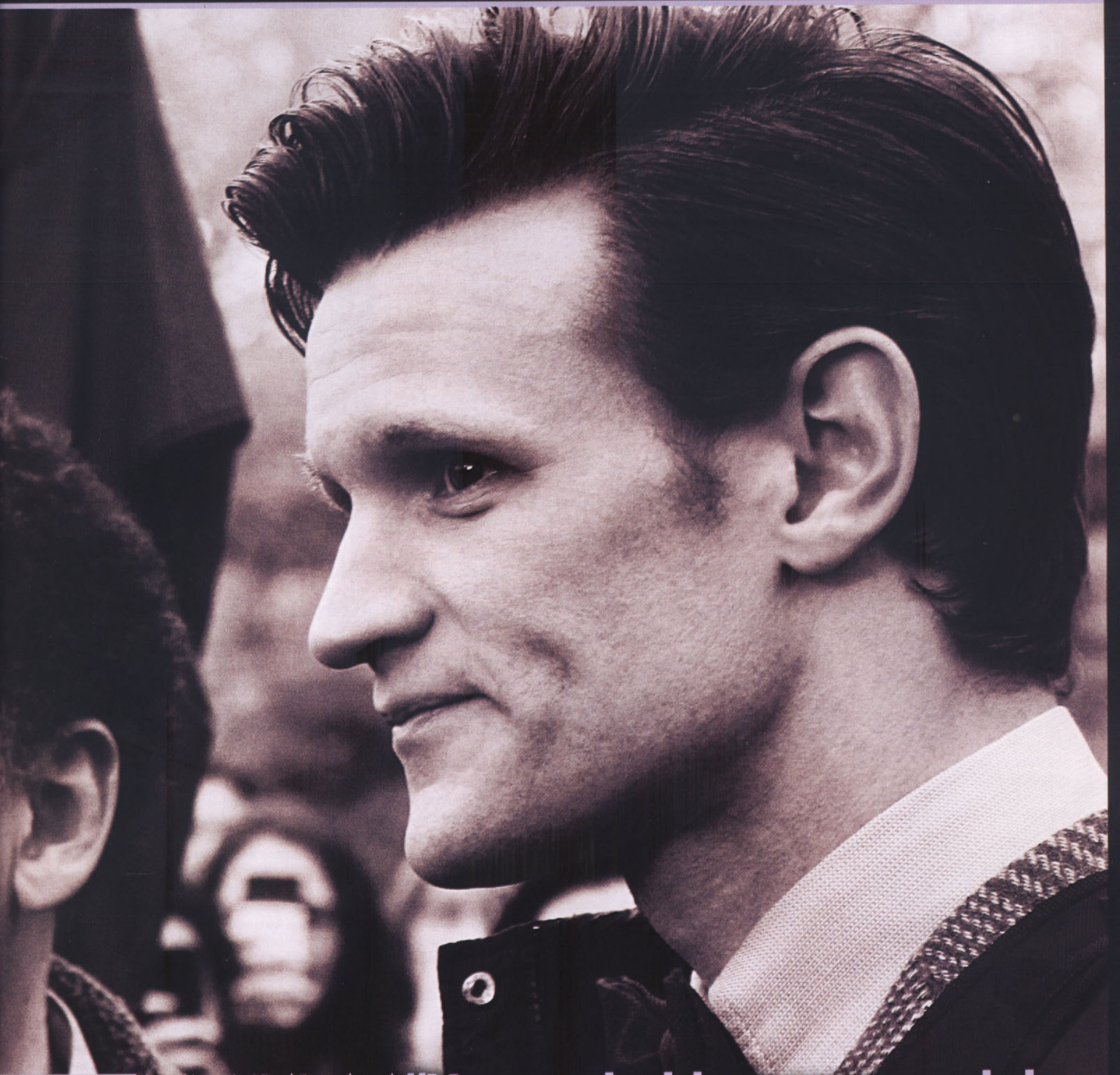
QUESTIONS (that must never be) ANSWERED

DWM met up with *Doctor Who*'s executive producer and script-writing genius Steven Moffat, to discuss the departure of veteran companions Amy and Rory, and the complexity of making the impossible possible...

Interview by TOM SPILSBURY



New York Photography: Benjamin Cook



> "You probably never explain absolutely everything... but you explain *enough*."

The end is coming! Pond One and Pond Two – *aka* the Doctor's friends Amy and Rory – only have five episodes of *Doctor Who* left, which are currently shooting and will air this autumn. And then, the Doctor will bid them farewell forever. Sob! Oh, it's emotional. That cruel man Steven Moffat – *Doctor Who*'s showrunner and head writer – is going to tug on your heart-strings, and put everyone through the emotional wringer once again. When **DWM** meets up with Steven for a chat, he's about to head out to New York, along with Matt Smith, Karen Gillan, Arthur Darvill, and the rest of the *Doctor Who* team – where some of the Ponds' final scenes will be caught on camera.

Mind you, hasn't the Doctor already said his goodbyes to Amy and Rory? At the end of last year's *The God Complex*, the Doctor dropped them back on Earth, leaving them with a new house and a new car. Life travelling with him had become too dangerous...

"That was never really intended to be the end of their adventures with the Doctor," Steven explains, "but it *was* the end of their time regularly travelling with him. So they don't ever do that again. What happens from now on is that their continued relationship will be like when he turns up at Christmas. If he thinks he needs them, he'll pop in on them. Or he'll turn up to make a social call, and each time they'll get a little bit older.

"When he deposits them back on Earth [in *The God Complex*] he means it: 'You're not living in the TARDIS any more.' So they do move out. But I think it's interesting to see what happens if he attempts to do what he ought to do. What he *has* to do." Steven pauses for a moment. "The Doctor is, sort of – in a bizarre and twisted way – Amy and Rory's son-in-law. What if he attempts to maintain some sort of social relationship with someone he no longer lives with? So, think of *The God Complex* as the end of the flat-share. It's quite a big moving moment – but it's not the end of the relationship."

I want to ask Steven about the challenge of how to write out the Doctor's companions from the series. In recent times, much has been made of how travelling with the Doctor is the most wonderful thing in the universe. So why would anyone ever want to leave him? When companions *have* left him – such as Rose or Donna – it's often not been their own choice; they've been torn apart by circumstances beyond their control. We've also witnessed the Doctor feeling increasingly guilty about the way his adventures affect the lives of those around him – to the point where he's even refused potential new companions. So how much of this is a problem for a writer, given that ►

the series needs to keep the format of the Doctor travelling with new companions on a regular basis?

"I think a turnover of companions is helpful for the series," Steven considers. "I'm having a certain amount of fun playing with the fact that Amy and Rory are veterans aboard the TARDIS. They're not newbies and they're actually pretty good when they get in danger. When they encounter other people, they're way ahead of them. There's a lot in Chris [Chibnall]'s story, about the fact that they're actually pretty good at it. When they get in a room, they sort of know how to get out of the room. They are, in a way, 'expert *Doctor Who* people' now, as opposed to the newbies they once were. That's a lot of fun, but I don't think it can go on forever, or it becomes *The A Team*. I think it's quite good to have someone brand new stumble through the TARDIS doors - and be rubbish at everything again! Otherwise you've lost all that. Certainly Amy - and probably Rory as well, actually - will be the longest-standing companion since the series came back."

In the last days of David Tennant's Doctor, there was a very definite sense that the Doctor simply *didn't want* to travel with a companion any more. He'd realised that his way of life would always put his friends in danger.

"Russell [T Davies, former showrunner] and I liaised a bit over that, because I wanted the Doctor to have a very specific reason for taking Amy on. And he does. He's intrigued by the crack in her bedroom wall. He's also screwed her up a bit, because he has been so late for her. It was all quite deliberately set up to give you an on-screen reason as to why he's breaking his own rule. I think we do need that. I think you need to have a story as to *why* someone gets on board the TARDIS - and, yes, a story as to why they *leave*. The days where they just decide to stop travelling with the Doctor, so therefore 'I'm never going to see you again', I think that's a bit..."

A bit simple? A bit naïve?

"Well, it's an odd one, because no-one ever does that in real life," Steven considers. "The Doctor dumps his companions, in the old days, most of the time in the same way you'd dump a lover. 'Because we're no longer doing that, we'll never see each other again.' It's done well with Jo Grant [*in 1973's The Green Death – see this issue's Fact of Fiction on page 50 – Ed*]. They actually think of a reason for her not to be around. They don't actually do it very well with Sarah. I never thought that *Hand of Fear* scene was any good. I never thought the goodbye scene was remotely believable. 'I've got to go to the planet of the Time Lords.' Well, why doesn't he come back afterwards? I thought that was poor."

But the emotional resonance of that *Hand of Fear* scene itself is good, isn't it? Even if the logic of it doesn't quite work?

"The scene itself is okay, yes," Steven concedes. "But I was disappointed with it when I was a kid, and was quite shocked that it was over. I just thought he was going to go back for her, because I didn't think it was a proper ending. I'd seen a proper ending with Jo Grant. That was a very, very good ending."

So which companion exits do you think have worked well in the past?

"Which are the best ones?" A pause. "I think Jo Grant is genuinely very, very good. Really nice. It's considered. She falls in love with somebody else. And it does, sort of, in a gentle way, address the fact that Jo and the Doctor... not that there was an affair going on, but there's quite a mutual crush going on. That's all quite well addressed. I'm not the biggest fan of the story - I think it's okay - but I think that thread of the story is really lovely. Brilliantly written and beautifully played.

"Best companion exits..." Steven thinks on. "It was easier, I suppose in the 60s, when the Doctor *couldn't* see them again, because he was just going to get lost..." Another pause. "Tegan's was very dramatic. I don't know if I quite, looking back on it, *believe* it, but at the time I thought it was quite striking. They killed off Adric..."

That was very unusual though. You can't kill off companions very often, can you?

"It would be a very dark show," Steven agrees.

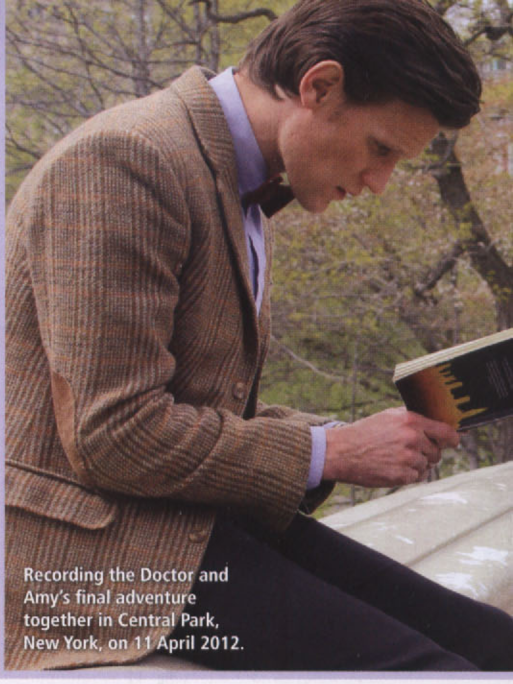
Would you ever consider doing that?

"I think it would have to be a special circumstance," he replies. "There would have to be a really huge quality of redemption... But then, you don't know how I'm going to do the Amy and Rory exit...!"

Hmm. But even if you know that you *won't* kill off a companion, you'd like to make the audience feel that you could... right?

"Well, even if *I* don't think I'll do it... maybe I *will* do it!" Steven chuckles. "It's a story, you don't know how it ends when you start it. There has to be a definite reason why a relationship of that kind ends - when the Doctor can go *anywhere in time and space*. If he's inclined to, he could visit *anybody*. He doesn't have to stop seeing them. And we know that he sees people regularly. We know that he has an ongoing friendship with Winston Churchill. So why wouldn't he also continue to see his closest friends?"

The Doctor presumably knows that Churchill dies in 1965...


Recording the Doctor and Amy's final adventure together in Central Park, New York, on 11 April 2012.

"We need to know why someone gets on board the TARDIS - and, yes, why they *leave*."

"Yes - and nevertheless he will still go and see him. So, if he does that with all those people, why doesn't he do it with his ex-companions? That doesn't make sense. So, I think, what's gone on with Rose and Martha and Donna, is addressing that. There must be a reason the relationship ends - or *doesn't*. I suppose there's a slight implication that it could continue with Martha, because he *could* see her again."

Well, even after Martha left the Doctor in *Last of the Time Lords*, she has met up with him again on several occasions...

"Yes. And I suppose, even now, if we did a UNIT story, that would be an option for us. Would Martha be there?"

Captain Jack is another ex-companion who could easily reappear without difficult explanations. And we've also seen the Doctor continue to pop up in Sarah Jane's life at regular intervals...

"I think we've been careful throughout the modern show to make sure that there's an ending - or there isn't," Steven says. "There's either a reason why they *don't* see each other again, or they just do."

The Brigadier is a case in point, isn't he? Over several regenerations the Doctor has gone back to visit Lethbridge-Stewart many, many times - even though he has presumably always known the date on which his friend would die. But the moment that he actually hears that news, in *The Wedding of River Song*, it still hits the Doctor hard.

"That was an emotional thing," Steven agrees. "For a long time, I kept having a scene at the very, very end - after the end titles - of just two whisky glasses sitting on a table, and the Doctor saying, 'That was a really mean trick, Alistair!' And it turns out not to be true - but I thought that would just undercut it."

But for the Doctor, *everyone* is alive. He still visits Winston Churchill, so, theoretically, even after *The Wedding of River Song*, he could still go and visit the Brigadier. Couldn't he?

"Yes, the Doctor *could* - of course he could - but I imagine he must space out his visits to somebody, and at a certain point there is no room for new ones."

The Three Who Rule: producer Marcus Wilson and exec producers Caro Skinner and Steven Moffat.

But what's to stop him going back to visit the Brigadier in the 1970s?

"Well at a certain point he knows that he *won't*, because he knows that there aren't any undone adventures. I suppose he could, in theory, go and have an adventure with Jon Pertwee's Brigadier. But I think he probably knows he's filled up that square on the board. That's no longer available to him."

It's a similar situation to his ongoing relationship with River Song, isn't it? He's seen her death, and yet now he's filling in all the squares before that. But when all those squares are filled in –

"And we will do that episode at some point!" Steven interjects. "At some point he'll realise that he's filled all that in now, and there's no more space. And at that point, it's over – and she properly becomes dead for him."

Wow. That's a huge idea, isn't it? That for a Time Lord, past, present and future are meaningless, because he can always go back and see someone again. So it must be difficult for a writer, to find valid reasons why he can't?

"It's a tough one, isn't it? Because if you actually take seriously that he can travel in time there's certain things that can't ever be true," Steven considers. "I mean, *dramatically*, it's absolutely 100% the right decision in Rob Shearman's *Dalek* that he's astonished to see a Dalek alive – but *why* is he? Back in that year they hadn't even been wiped out yet! He's talking about the aftermath of a war that hasn't happened yet. But, dramatically, that's never going to work for a non-time-travel audience. So once it's happened to *him*, it's the past, and that's absolutely what you have to go along with. There's no other way you should do it."

But there's also the idea that history can be changed. So, once the Time War has happened from the Doctor's perspective, the Daleks were wiped out from all history, and no-one knows they were ever there – except for him. Isn't that the idea?

"Well, I thought that might have been true – but it's not, is it?" Steven retorts. "Jack Harkness can remember the Daleks. People can remember the Daleks. There's no suggestion that they've been wiped from history or that history has changed.

"I'm really not being critical at all," Steven adds, "because I've done exactly the same sort of thing! There are plenty of examples of this sort of thing in my stories too. The fact is that we appeal to the audience's dramatic sense. We have to."

Well, how about this example from one of your stories, Steven? In the 2007 Children in Need Special, *Time Crash*, the Fifth Doctor comes face to face with the Tenth Doctor. From the Fifth Doctor's perspective, the Time Lords are still alive – so if he can still travel around in time and meet them, why can't the Tenth Doctor?

"Well, exactly!" Steven laughs. "But dramatically, you have to do it the other way. You have to. Because the percentage of the audience who understands or care about the logic I just talked about, is tiny."

This sort of logical tangle must be one of the unique problems that a writer faces when working on *Doctor Who*, surely? You don't get this sort of brain-ache when writing *Sherlock*...?

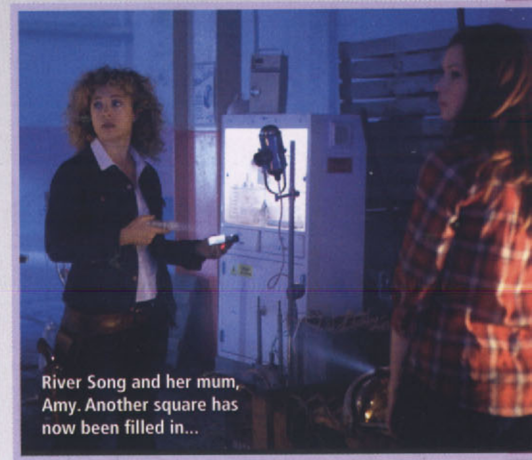
"No, of course," Steven smiles. "Time travel is impossible. Therefore writing about it is also impossible. Even on shows that have time travel, none of them have time travel every week. So there are all sorts of things that I always worry about."

But you clearly love the time-travel aspect of *Doctor Who*, don't you? Despite the fact that the logic of these paradoxes can never completely make sense, you've played around with these sorts of concepts more than any other *Doctor Who* writer.

"Well, what other show can do it? What other show can take time travel for granted? Other shows can do time travel, but they have to make a fuss about it. We can just do it like that." Steven snaps his fingers. "That's the fun aspect of it. And why not?"

With the River Song storyline in particular, you must need to map out a lot of the story well in advance. So, for example, whenever we see a younger River, you have to remember that she doesn't know certain pieces of information yet.

"Yes. That was quite difficult. That was quite hard. I had the big events in place. I knew that they would get married, but that it would be a strange marriage. And I knew that the marriage would be the murder, in some way. This was around the time we were doing *The Time of the Angels*. I didn't know exactly how I was going to pull that off. But I knew that's what it would be. I knew it wouldn't be a marriage where they'd just decided to get together. It would have to be something else. It would have to be something more epic than that. And that was always quite hard. Thank God that I said the very first time she appears that she lies a lot. She does! Because she always has to pretend that she doesn't know things in terms of where she is in the timeline."



River Song and her mum, Amy. Another square has now been filled in...

So that's a good get-out, isn't it? If there's a contradiction somewhere along the line, we can put it down to River lying, or playing dumb about something she should already know about.

"Yes, that's true, but I haven't really had to use it," Steven points out. "I've been quite careful. And the times where I know she's lying, I've always put something in."

In *The Impossible Astronaut*, for example, the version of River who's on the beach must know that she's the person inside the astronaut suit, and that the Doctor has faked his own death. She's lived through this moment once before.

"Yes. She knows perfectly well what's going on there, but she can't admit it. I mean, she knows a certain amount of that," Steven clarifies. "She doesn't know how *cold* the Doctor's going to be about it. She doesn't know exactly what it's going to do to Amy and Rory. So there are things that are genuinely making her angry. She knows that 'this is the bit where I stand over here', but there's always lots of detail that she doesn't know."

Well, River still has to act with free will, doesn't she? Otherwise she's just acting out a set of pre-determined instructions...

"Yes. As does the Doctor. For the Doctor it's exactly the same. It's just that we're following his story more easily. But he's doing exactly the same thing."

Do you ever think there's a danger that if characters know too much about what 'must' happen, it robs them of the ability to make their own decisions?

"Oh, but she doesn't know *everything* that's going to happen," Steven argues. "There's a ton of it that she *doesn't* know. I've just done a story about pre-destination. If you know elements of your future, you know that they're fixed – but you don't know how you get there, and you don't know what you do after that. And you keep throwing in the words 'time can be rewritten' for that very reason.

"In every adventure where the Doctor and River meet, they both sort of know they're going to survive," Steven continues. "Because they both know that there are other adventures. So, yes, they've got that – but they have to behave as if they have free will. They *do* have free will. But the future is already the result of what actions they take out of free will. That's why free will and determinism are not in contradiction. The future is determined by you exercising your free will. There's absolutely nothing contradictory about that." ▸

Earlier, Steven mentioned that River lies – and that she has to, in order to lead the life that she does. But it's become something of a theme in recent episodes that the Doctor lies too. However, Steven denies that this is an idea that he's specifically introduced...

"He's always lied, hasn't he? He doesn't give his name. For years he didn't say where he came from..."

That's not lying, though, that's withholding information.

"I suppose most of his lies *are* withholding information," Steven considers.

One scene that springs to mind is when the Tenth Doctor lies to Martha in *Gridlock* about Gallifrey still existing. However, the Doctor is furious with himself about that. But when the Eleventh Doctor decides to take Amy with him at the end of *The Eleventh Hour*, he makes a conscious decision to lie to her right from the off, when she asks why he's chosen to take her with him...

"I think he lies in that Sherlock Holmes way. I think David's Doctor in *Gridlock* is just kicking himself for telling a *stupid* lie. There's no reason to. 'I lied because I liked it' is his line, I think. It wasn't a calculated lie. It wasn't, 'I'm keeping that information to myself for now, thank you.' Or, 'You can't cope with that, I'll just keep it.' The Doctor's lies aren't evil lies – but they are lies based on a pretty imperious assumption that he's much cleverer than everybody else. The only thing that makes him forgivable is that he's right!"

So he lies because he doesn't always trust people with the truth?

"He doesn't trust that they can *cope* with that, more than he doesn't trust them. I think he trusts them absolutely. He thinks, 'Are you really going to be able to cope with what I'm doing?' He lies to them in *The Big Bang* so that he can use himself as a distraction so that he can he can do his work downstairs. He doesn't think they're going to be able to cope with that, so he lies. That's a different kind of distrust. 'I don't want to put that burden on you' is a reason to lie to somebody, as opposed to 'I think you're too stupid' or 'I think you'll go and betray me.' It's not paranoid lying, it's chess-playing lying. It's a different kind of thing."

Do you think some Doctors lie more than others? For example, the Second Doctor and the Seventh Doctor are both more notable for being manipulative chess-players, with a bigger agenda...

"Do you think, though, that's just because it gets mentioned? I think you'll have picked up on it more recently because River has said 'Rule One: The Doctor lies.' And that was mostly about giving her a bit of an insight into him. She really, really does know him. She knows that he's not always telling the truth. I think it's that it's mentioned more often now, rather than he lies more than the other Doctors. I don't think of it as something unique to Matt, because I never think of the Doctors as being all that discrete from each other. I think of them all as the same person. He always lies! I think that withholding information is his biggest sin, but pretending that's somehow a 'less bad' lie is nonsense. Withholding information is a terrible lie."

So is his biggest lie about his name? His identity? He's never really come clean on that one. Doctor *who?* We've heard those words quite a few times in the series recently...

"Well, it's the title of the show," Steven laughs.

Is this a big plot arc, Steven?

"It's not so much a great plot-arc, I just think it's good to occasionally tell the kids who are watching now why it's called that. Everyone knows that's not his name, so why is it called that? I think his identity is symbolically important to the show, and the fact that he never gives his name is somehow important to the show. It basically says he's a mysterious stranger, and we should never forget that's what he is. He's withholding information and he's not telling the whole story, and we don't really know him. If you took all that away from him – which they have threatened to do at times in *Doctor Who*, by revealing too much – I think he loses a lot of his appeal. Do you really want to know his backstory? What happened with his family? What happened with his wife? Why did he leave Gallifrey? Do you want to know any of that? I think you don't."

All those questions are bubbling under the surface right from the very first episode. When *Doctor Who* returned in 2005, all of those mysteries were still there, but there was also a new question – 'What happened to him in the Time War?' But we shouldn't ever find out about that either, should we?

"Exactly. He gains a lot as a character from just not knowing. There are huge, enormous gaps that will never ever be filled."

But you have suggested, or hinted, that 'Silence will fall when the question is asked.' And the question is...

"'Doctor who?' Yes."

But that question *can't* ever be answered, can it?

"Well. Wait and see!"

Hmph.

"Well, it's *Shane*, isn't it?" Steven says, referring to the 1953 Western. "He's a space Shane. There's a dark past there where things have gone on. Something happened. You don't know what it is, but you do want to believe. Ooohhhh... What happened to make him what he is now? It's an extraordinary decision that happens at the beginning of his space-faring career. He abandons everything and runs away in a boat with his granddaughter. That's an extraordinary backstory. What happened the day before? You can't know. I think the title always draws attention to the fact that there are gaps in your knowledge."

So how much *will* we find out? Will the question be asked on the Fields of Trenzalore? What is 'the Fall of the Eleventh'?

"We will resolve all that," Steven promises. "We'll find out what Trenzalore is about."

For the 50th anniversary?

"Wait and see! Ha!"

Hmph, again.

"The nature of *Doctor Who* tends to be – as an echo of what I've just being saying – you probably never explain absolutely everything, but you explain *enough*. So, rest assured, we'll explain enough."

At the time of this interview, the *Doctor Who* team is three weeks into production on the new series. Shooting will continue throughout the rest of this year, and further into 2013 and beyond. I wonder how heavily Steven feels the pressure of the series' 50th anniversary, waiting in the wings...

"Well, you know... It will be a pleasure to do, I'm sure!" he beams. "But I think I'm slightly more worried about all the episodes we've got to make before it right now! The way *Doctor Who* operates, you're always just trying to work out how to get the scripts ready for, not the next block, but what's the block after that? That's how you're surviving, once the machine starts. So, no I'm not so much thinking about the 50th anniversary. We've got plans. We'll do it proud. But now I'm just thinking about how to keep feeding the furnace."

By the time this issue of **DWM** is published, Episode 4 will be in front of the cameras, while Episodes 1, 2, 3 and 5 will be in post-production. The Christmas Special will be in pre-production, with further scripts at various stages. Overall, up to 14 episodes are being worked on simultaneously.

"And it remains that way for a very long while," says Steven. "It's quite a long period when every single episode is at some stage of tormented development – whether it's in a dub, or in a script meeting, or anything in between."

So all of the 2013 episodes are currently at script stage?

"The Doctor's lies are based on an imperious assumption that he's cleverer than everybody else."

Two of the universe's greatest liars say goodbye in *The Big Bang*.

"They're all being written, yes – well, apart from the ones I'm supposed to be doing!" Steven laughs, ruefully. "I know what we're doing. But that doesn't mean those plans won't change radically as scripts don't work, or as other ideas come up. We do have a plan. There's always a plan..."

Are you trying to keep it flexible, so that the order of episodes can be moved around?

"I'm very keen, yes – no-one else is keen! – but I am very keen to finally have a year where we can move episodes around, because it's hard if the one that you thought you were going to love, but it turns out you hate, is stuck in a particular position."

Because of continuity?

"Continuity can easily be fixed. It's actually big physical things like Rory is in that episode and he's meant to not exist. Last series was the one with the big arc plot, but actually that was a lot more flexible, because there was actually quite a lot of standalone material. Our first series was impossible. Nothing could move. Although it seemed to have a fairly light arc plot – is Rory on board yet? Has Rory ceased to exist yet? There was just nothing you could move around."

Would you have liked to have shuffled the episode order around, if this hadn't been an issue?

"Er... yes. I would have bumped *The Beast Below* later. I don't like it."

Why not?

"We were not used to the idea that once your first block is out of the way, ignore it. Just check it's okay. Look at the rushes. Focus on the next one. Don't stand and stare at that one. I think that the first block we made, which was the Angels two-parter, is terrific. I think it's absolutely flawless *Doctor Who* – love it. What we took our eye off was what was coming next. But the trouble with moving *The Beast Below* wasn't even the continuity, we could have written around it. But the only bits of the story that worked depended on Amy being new in the TARDIS. So, the only way I could have moved it later, would have made it *worse*."

Last year's series of *Doctor Who* was another hugely successful one, with massive ratings, both in terms of raw numbers, and audience appreciation.

"And last year's series broke America for us," adds Steven, proudly. "It hugely increased our American following."

Without wanting to get into a tedious discussion about ratings, they're your ultimate barometer, aren't they? If people don't like what you're doing, they'll just stop watching, won't they? They'll vote with their remotes.

"Yes, it's as straightforward as that! And you know that they didn't. They simply didn't. The episodes that promised a resolution to something always went up. We got great ratings for the big episodes like *A Good Man Goes to War* and *The Wedding of River Song*."

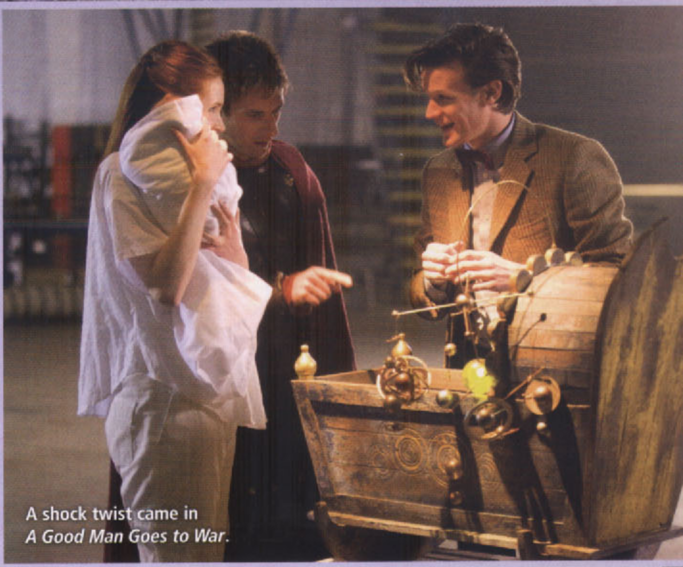
Mention of *A Good Man Goes to War* prompts me to put a theory to Steven. The cliffhanger ending reveals River Song's true identity, but no-one is in any immediate danger. The Doctor simply takes off in the TARDIS. Would a better mid-season cliffhanger have been taking a break after *The Almost People*, with Amy kidnapped and about to give birth? Then you have the idea of time passing until the Doctor can raise an army to rescue her.

"No, I simply wouldn't agree that that's a good cliffhanger to leave people on for all that time," Steven says after a moment of thought. "It would be like ending the series on the cliffhanger at the end of *The Pandorica Opens*, which is probably one of the best cliffhangers we've done – but it's too much. A cliffhanger at the end of a series shouldn't have a feeling of 'How do they get out of that?', it should be something that says 'And this is the new direction we're going in now. Everything has changed for these characters.'"

The cliffhanger at the end of *A Good Man Goes to War*...

"Well, it's not a cliffhanger, really."

Karen Gillan, Arthur Darvill and Caro Skinner during the recent recording in Central Park.



A shock twist came in *A Good Man Goes to War*.

It was built up as a cliffhanger.

"Well, okay."

So where is the Doctor actually going at the end of the episode?

"He's going to see if he can find out what happens to Melody. He's seeing if there's any point in which he can interfere in Melody's past that can extract her in time. He can't. But, that's what he's off to do."

So it's that same idea we were talking about before – to see if there are any 'gaps' in her life that will enable him to pluck her out of time?

"Yes, but I never wanted to *say* that. The simple version for the BBC One audience is that he was looking for Melody, and he couldn't find her. It never occurred to him that she was living in Leadworth the entire time."

But even if it had, he still wouldn't be able to change that, because there's a grown-up River Song standing there in front of him. It's already happened.

"Yes. I did have a more complex version of it where he actually had figured out all along that their friend was the girl, but he couldn't do anything about it, because it was already fixed. But it was just boring, so I didn't do it. It's much more interesting for him to be surprised."

Is that a problem you face when writing this sort of story? Because if people know how it's going to work out all along, it's not dramatic.

"No, it *can* be dramatic," Steven disagrees. "It absolutely can be dramatic, for people to keep secrets, that people have been knowing things all along. That can be *really* exciting. It's a matter of *how* you find that out! It just doesn't work well for that particular scenario. You want the Doctor to be as surprised as anyone else when Mels turns into River. Those two moments – the reveal of who River Song was, and the reveal of Mels turning into River, were huge for the audience. They weren't necessarily huge for the fans – I don't know. But they were massive for the audience. It wasn't small at all."

There will always be people who figure it out – but then you're challenging people to figure it out by layering in clues, aren't you?

"I don't think it's really very difficult to figure out – but I can guarantee that 99% of the mainstream audience didn't. I think kids did, or a number of kids had absolutely figured it out. But the vast majority of the audience are genuinely surprised, because they're not thinking about it all the time. That's the right level of surprise. Most of the reviews were genuinely reeling that that's what it was."

Do you ever deliberately put in red herrings?

"Not really."

Not many people guessed the series' final twist with the Teselecta.

"Which surprised me. I thought that was in pretty clear view."

More people were speculating about the possibility of a Ganger Doctor.

"I did put the Gangers in as a potential version, yes. So here's an alternative Doctor... but then we kill the alternative Doctor."

So that *is* a red herring.

"Well, it's a tease. I don't know if people were thinking about that. But mostly I think it's pretty linear. I think if you're determined to work out a twist, you should be able to. It should all be there in front of you."

The Teselecta was first seen in *Let's Kill Hitler* – but it wouldn't have been fair to have introduced it at the start of *The Wedding of River Song*, would it?

"No, definitely not. That would have been appalling, wouldn't it? You have to put everything in clear view. So, if you want to work out a twist, you always can. The twist will not work for the fans in the same way, because they think about it from one week to the next. The general audience don't, and nor should they. But *that's* who it has to work for. I know that makes me desperately unpopular and a figure of deep hatred to say that! But you can't run a show that way. I think fans get a kick out of guessing it. Although what they generally do is guess every single possible outcome, and then say, 'I guessed it!' Well, yes, but you got to theory number 57 as well!"

There were three big reveals in the series: the identity of River Song, the regeneration of Mels into River, and the Doctor's final escape. Do you think all of those three twists were guessable? ►

"Well, no-one was really going to get Mels because you weren't given time. If you stop the episode for five minutes, then you'll get it because it's really obvious, but it goes at such a lick that I don't think you can. It's such a cheat in one way, because you introduce her and then – wham! – before you think of it... But she drives up in a car like River. She has a gun like River... So you set it up to be River – and it *is* River! She acts exactly like a young River would. And she's called 'Mels'!"

Well, you could have introduced her three episodes earlier, but then everyone would have guessed it, wouldn't they?

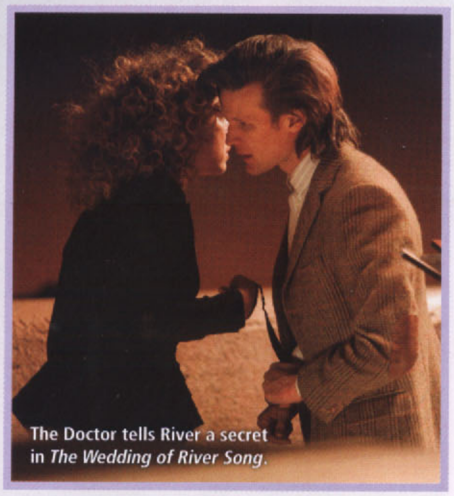
"Well, also, why would you do that? In what circumstances would you introduce an old friend from Leadworth? And even if you did, you'd have to flashback to the fact that you'd introduced her in an earlier episode to remind people who haven't seen that episode! I don't think that's a fun way of storytelling at all."

You want to give people a chance to guess things – but without making it *too* blindingly obvious.

"Well, on that one it wasn't about that, it was about the surprise. It was just about the shock moment, I suppose."

How happy were you with the last series, Steven? It was hugely ambitious, but you've already said you're not going to repeat that format next time.

"Well, I wouldn't anyway. I mean why would I do the same thing twice? I was very happy with it actually. I think it did really well, and got a hell of a lot of attention. How many shows, seven years in, get those reviews, get those ratings, and expand their fanbase in America? Globally it's far bigger than it was. A lot of that is down to the fact that, particularly in America, they like a long series arc. We exploited the fact that we always get a big first rating, and we brought them back to watch more episodes. I was really pleased with that. I'm not pleased with everything, there were episodes I liked more than other episodes. There were things I didn't think we pulled off, and things that disappointed me. But generally I was really thrilled with it, I think the peaks are extraordinarily high. Really, really good."


The Doctor tells River a secret in *The Wedding of River Song*.

To an extent, all the episodes are building up to the conclusion with *The Wedding of River Song*, but despite the overall 'arc', there are still plenty of episodes that feel self-contained, aren't there?

"Well, listen... even the ones that *are* arc-based – I think *Let's Kill Hitler* is the only exception – even the ones that are arc-based, are mostly *not* arc-based. They've got loads of stuff going on that you don't have to know anything about the ongoing story for you to enjoy them."

So, the next series has a different approach...

"Insofar as I'm telling the truth!" Steven smiles. "I mean there *is* going to be an arc, but I fancy this time, just because of what we did last time, this will be the opposite. I mean, if we did the long arc again I think that would typify us. That would become 'what we did'. No-one would be off-balance. It was exciting last year when people realised that that whole plotline at the beginning of *The Impossible Astronaut* hadn't been resolved by the end of it. That was so 'Wow! What's going on?' But it wouldn't be that way if we did that again this year. It would be 'Oh, God, here we go. I've got to get through 13 episodes again.' I fancy saying not even a two-parter this time. We're just going to do 'the movie poster' every week and see how that works."

And that will continue past Christmas?

"Yeah... Unless it doesn't! The less tabloidy version of what I'm saying is: If there *is* a two-parter, it should grow naturally from the fact that a story wouldn't fit into one episode. If you suddenly think that the way to fix this script is to give it more space, then we will do that. I don't have any hesitation about going against what I said, and making a two-parter, but that's how a two-parter should happen. We shouldn't decide up-front that we're going to do a two-parter."

One of the most successful recent multi-part episodes was perhaps 2007's *Utopia* – where you don't even realise that you're watching the first part of a three-part story until you get to the end of it.

"Yeah, that was great. I think any time that you mess up the story structure, it becomes exciting – so it won't be long before I want to mess up what we're doing at the moment! I think cliffhangering between stories is good fun. That's good. I like that."

Is a good cliffhanger perhaps even better than having a 'next time' trailer?

"Yes, sometimes if we've got a really good cliffhanger we won't have a 'next time', because I would always argue that if you've got a really good cliffhanger then you don't need one... I don't think we had one at the end of *The Almost People*, because it was too exciting. How could you top that?"

Although it's a bit too early to talk too specifically about the stories that are coming up, it's no secret that the autumn series will kick off with a Dalek spectacular. What can you tell us about that, Steven?

"There's every kind of Dalek in this one," he says. "We're going to have the most Daleks we've had on screen ever – but they will be from every

Karen Gillan, Matt Smith and director Nick Hurran discuss a scene in front of the Brooklyn Bridge on 12 April 2012.

era, quite deliberately. We're calling them in from everywhere!"

The last time we saw the Daleks – bar a brief cameo in *The Wedding of River Song* – was as part of the Pandorica alliance in 2010's *The Pandorica Opens/The Big Bang*. Although there was also a short sequence made for the *Doctor Who* Experience, which saw the bronze Daleks turn up to wage war on the 'new' Paradigm...

"Well, we can't really regard that as canonical, I don't suppose!" Steven chuckles. "It was always vaguely my thought that all we'd ever do with those big new ones was that they would just be an officer class. You remember how in *Planet of the Daleks*, a chief Dalek arrives at the end, that's different to all the other ones? I just thought it would be nice if you had an officer class. But on this occasion there's every kind of Dalek we've ever had. All of them! Even the Special Weapons Dalek! They'll all be there."

Following this autumn's five episodes, the Christmas Special will then see a new companion join the Doctor, in the shape of Jenna-Louise Coleman. How does Steven approach writing for a new companion? In **DWM** 397 Steven said that all the companions – other than Donna, and perhaps Leela – are 'identical'.

"Ha! Did I? Well, they are a bit."

So how do you make the next one distinctive?

"Well, I think I'll answer you in the show. I'll answer you in the show about how it's going to be different. Because it *is* going to be different. It's going to be a shock, I think. In terms of the companions all being 'the same' – that's not as phony or as artistically crap a thing to say as it sounds. What is the base group of people who *would* run away with the Doctor? They're all going to be..."

A bit mad?

"A bit mad, yes. A bit dislocated. Not happy with where they are. Are they yearning for outer space? They're going to be people who feel that they can take on the Doctor, who's quite an intimidating sort of person. So, they're going to be feisty – they're going to be all those things. He sort of defines the people who are going to travel with him. The distinction comes very much from the various actors and actresses. So, you know... they're the ones who create the differences between them. But you are going to have the same sort of person, just because it's the same man choosing them, and it's the same person being chosen."

And they need to fulfil the same function in the programme?

"Well, it's not even a function in the programme. I think it's less of that. I think the function of a companion is pretty simple. I don't think that's very difficult. It's just a question of who credibly is going to agree to go in the TARDIS? Who's going to do it? Is it going to be a mother of 15 children? No. Is it going to be someone in her 60s? No. Is there going to be a particular age range? I mean... who's going to have a crush on the Doctor? You know, come on!"

That's the format of the series, after all.

"Well, it's more than a format. It's evolved from good, dramatic reasons."

Let's face it, *Doctor Who* isn't the only show in the world to have one male and one female as its lead characters.

"It's not just us, no!" Steven laughs. "That's why *Sherlock* gets two male leads, but it's a different kind of thing. If you knew someone in real life like the Doctor – who, I don't know, had a boat that he ran away on and was massively charismatic, a bit older, a bit bonkers... Would you tend to expect him to have a young girl with him in tow? I mean, you probably would. She probably would be going with him. It's probably not going to be a middle-aged shop assistant. It's probably not going to be a 60-year-old banker."

Donna Noble was a bit of an exception, wasn't she? She was a 40-year-old office worker.

"I think that worked brilliantly," Steven agrees, "but it is a purposely-created alternative to normal. The Doctor even says 'You're a bit older than what I normally get.' He says it in *The Runaway Bride*..."

The new red Dalek: an officer.

"It was always vaguely my thought the new big Daleks would be an officer class..."

Well, Donna was created as a one-off character...

"Absolutely."

... And a year later, he doesn't invite Mr Copper to travel with him.

"Well, I don't believe Mr Copper would go. I don't believe *I'd* go! If he stopped here now, I don't think I'd go with him. I'd say 'It's far too bloody dangerous, I've got a life, I'm not leaving. I'm busy!' The big question is 'Who *is* going to go?' – and I think that defines, not people who are all the same, but people with considerable elements of their personality in place. Also, I think responsibly, he doesn't want to take someone away from a life that's ongoing. He's happy to take them away to be the equivalent of your gap year. But he doesn't want to be anything more than that, does he?"

Before finishing our chat, I want to ask Steven about working on his other BBC One hit drama, *Sherlock*, starring Benedict Cumberbatch and Martin Freeman. The second series, which aired earlier this year, was a stunning success, with more than 10 million viewers per episode. A third series will be recorded in 2013. Surely it must be absolutely mental being executive producer on two TV series of this magnitude at once?

"Nobody ever asks me about the upside, that's the truth," Steven laughs. "It's been amazing! I can't honestly think of anyone who has had a career moment like this in television. It's absolutely preposterous and huge! I think the only thing I feel able to say without sounding like an arse, is that it's tremendously hard work – which makes me sound like a whinger! It won't last forever. I know it will end. But it's nice. It's very, very nice."

Sherlock's Benedict Cumerbatch, with the series' creators Steven Moffat and Mark Gatiss.

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THE DALEKS' MASTER PLANS

As discoverd by JONATHAN MORRIS

"The other morning, I was out in my garden when I discovered some strange alien cubes at the bottom of the lawn. Picking them up, I discovered that they contained a number of Top Secret internal memos from Dalek Space Command that had somehow escaped the ravages of the Time War."

And so, for the first time, DWM presents the Daleks' own guide to their greatest schemes...

The Mutants: The drugs don't work.

■ OPERATION: NEUTRON BOMB

OBJECTIVES: Win Thal war. Become masters of planet Skaro.
BACKGROUND: Arrival of mysterious traveller known as *Doctor* gave us an opportunity to obtain a sample of drug used by Thals to become immune to radiation and survive neutronic war. This drug could then be duplicated to give us immunity to radiation, so we could emerge from our city.
OUTCOMES: Sample of Thal anti-radiation drug was successfully obtained and tested on Dalek Sections Two and Three. Daleks in Section Three began spinning on spot whilst screaming "Help! Cannot control!" and making very dubious groaning noises. Section Two recovered after exposure to radiation. We deduced that we had become conditioned to radiation and would need to explode another neutron bomb to survive. However, we realised it would take too long to construct, so we chose to bombard atmosphere with radiation from our nuclear reactors. Project failed due to arrival of Thals, who had gained access to our city via water pipe tunnels and knocked out our supply of static electricity.
LESSONS LEARNED: Do not trust *Doctor.* Only test drugs on one Dalek at a time. Always keep a spare neutron bomb for emergencies. Always check that construction work has been completed satisfactorily and that builders have not left gaping holes that people can climb through. Develop new power source so we are not reliant on static electricity (also: makes us smell of dodgem cars). In brief: Try to cover all eventualities.

LOGIC RATING: 9 SUCCESS RATING: 0

The Dalek Invasion of Earth: Mine all mine.

■ OPERATION: EARTH

OBJECTIVE: Invade Earth and replace its magnetic core with a power system so we can pilot it around universe.
BACKGROUND: We invaded Earth after bombarding planet with meteorites carrying a plague. Surviving humans were converted into Robomen or used as slave labour in mine workings. Daleks were fitted with dishes to draw energy from power masts and ordered to patrol all areas (including beneath major rivers).
OUTCOMES: Invasion of Earth initially a total success. Two chimneys of Battersea Power Station demolished and all remaining London landmarks marked with Dalek symbols. *Doctor* successfully located by Dalek river patrol (all doubts about efficacy of river patrols now dispelled). However, *Doctor* reached mine workings and blew up our power mast, rendering us immobile. His female companion impersonated Dalek and ordered Robomen to fight us, while his male companion diverted our fissure capsule so it was no longer in mine shaft when it exploded.
LESSONS LEARNED: Make Robotisation intelligence test less cryptic. Re-evaluate security at mine workings; 'Slyther' laughably ineffective. Develop radio control that is not voice-activated, as Daleks are too easy to impersonate. Improve fissure capsule sensors so we can tell if it has not gone down bomb shaft. Develop independent power source (this is still our weak spot!). In brief: complacency is our own worst enemy (apart from *the Doctor*, who must be exterminated. Suggest making that a priority from now on!). Also: reconsider objective of piloting Earth around universe – surely there must be something else we can do with it?

LOGIC RATING: 6 SUCCESS RATING: 8

The first encounter between the Doctor and the Daleks. Final score: Doctor 1, Daleks 0.

The Chase: Follow that TARDIS!

OPERATION: DOCTOR

OBJECTIVE: Exterminate Doctor.
BACKGROUND: We located *Doctor's TARDIS* and *Dalek Supreme* ordered an assassination group to pursue it in our time machine. We also created a robot duplicate of *Doctor* to infiltrate his party.
OUTCOMES: *TARDIS* tracked to planet Aridius. We captured it but it proved indestructible. *Doctor* managed to overpower Dalek guard and escape in *TARDIS*. We followed it to Earth in year 1966 where we encountered a 'hillbilly', then to an ocean vessel in year 1872 and a haunted house in year 1996. *Doctor* duplicate was finally utilised on planet Mechanus, but one of *Doctor's* companions had sneaked on board our time machine and saw through deception. *Doctor* was captured by Mechons, so we engaged them in battle. *Doctor* used diversion to escape and capture our time machine, sending it to Earth in 1965 for destruction.
LESSONS LEARNED: Dalek 'sand' patrols are not as effective as river patrols. In future leave more than one Dalek on guard outside TARDIS. Daleks should treat cries of "Yoo-hoo, Archie!" with suspicion, as they may lead to attempts to incapacitate them using casual knitwear. Improve security in next time machine to avoid people wandering on board. Robot *Doctor* was totally convincing, but given that our mission was to kill *Doctor*, perhaps a robot of one of his companions might have been more effective. In brief: think things through a bit more.

LOGIC RATING: 3 SUCCESS RATING: 0

Mission to the Unknown: It pays to plan ahead.

OPERATION: ALLIANCE

OBJECTIVE: Form a great alliance.
BACKGROUND: *Dalek Supreme* established a city on planet Kembel and invited six delegates from outer galaxies to join forces with us.
OUTCOMES: Delegates landed on Kembel without incident. We also detected arrival of a rocket ship from Earth. Ship was located and destroyed. Two of its crew were already dead after having transformed into Varga plants. Third was exterminated before he could transmit a warning message.
LESSONS LEARNED: Varga plants are an extremely effective security measure. Dalek security is utterly infallible (though possibly reconsider idea of broadcasting secret meetings over loudspeaker). Delegates should be provided with name-badges or place cards as it is hard to tell which is which. Except for delegate Malpha who is paranoid and has very poor grasp of galactic geography. Must tell him Daleks are not from Solar System. In brief: victory is assured!

LOGIC RATING: 9 SUCCESS RATING: 10

The Daleks go on the rampage on the planet Vulcan.

The Daleks' Master Plan: Welcome to the jungle.

OPERATION: TIME DESTRUCTOR

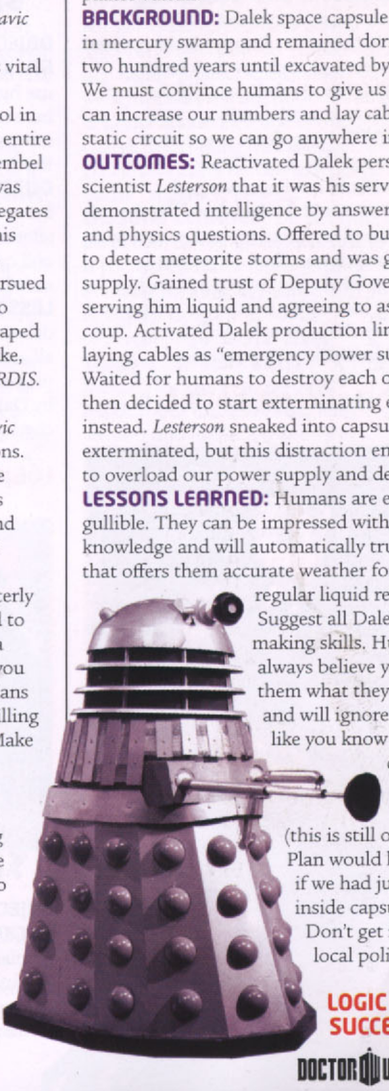
OBJECTIVE: Conquer Earth and all planets in Solar System using Time Destructor.
BACKGROUND: Guardian of Solar System, *Mavic Chen*, has agreed to join our alliance and will provide us with an emm of Taranium, which is vital ingredient of Time Destructor.
OUTCOMES: *TARDIS* discovered by Dalek patrol in jungle of planet Kembel. *Dalek Supreme* ordered entire jungle to be set alight. *Mavic Chen* arrived on Kembel and was just delivering Taranium when alarm was sounded. During much consternation from delegates one of them absconded with Taranium core. This turned out to be *Doctor* wearing a big cloak. He escaped in *Mavic Chen's* space vessel and was pursued to Desperus, Earth and Mira before returning to Kembel. *Doctor* returned Taranium core and escaped in *TARDIS*. Taranium core was revealed to be fake, so a Dalek task force was ordered to pursue *TARDIS*. Taranium was eventually retrieved in Ancient Egypt. We imprisoned delegates (including *Mavic Chen*), but they were freed by *Doctor's* companions. Chen brought companions to us as captives. We exterminated him, but while we were doing this *Doctor* sneaked in, activated Time Destructor and escaped with it. We attempted pursuit but were destroyed by effects of time reversal.
LESSONS LEARNED: Dalek security is not utterly infallible (*Doctor* and his companions managed to enter city on Kembel on *three* occasions). Varga plants are not an effective security measure if you set light to jungle. Do not trust human politicians when they are part of a coalition; if they are willing to betray their own kind, they will betray us. Make sure Daleks are properly briefed to recognise *Doctor* and *TARDIS*. In particular, we should have checked that Taranium core was genuine at earliest opportunity. Do not bother forming great alliances. Delegates clutter up conference room and walk funny, and we are only going to exterminate them anyway. (Suggest follow-up to locate and eliminate Celation and Beaus, as soon as we have worked out which ones they were.) In brief: pay more attention to detail.

LOGIC RATING: 7 SUCCESS RATING: 0

The Power of the Daleks: Play dead.

OPERATION: VULCAN

OBJECTIVE: Conquer and destroy colony on planet Vulcan.
BACKGROUND: Dalek space capsule crashed in mercury swamp and remained dormant for two hundred years until excavated by humans. We must convince humans to give us power so we can increase our numbers and lay cables to generate static circuit so we can go anywhere in colony.
OUTCOMES: Reactivated Dalek persuaded scientist *Lesterson* that it was his servant and demonstrated intelligence by answering chemistry and physics questions. Offered to build a computer to detect meteorite storms and was granted power supply. Gained trust of Deputy Governor by serving him liquid and agreeing to assist with coup. Activated Dalek production line and began laying cables as "emergency power supply." Waited for humans to destroy each other, but then decided to start exterminating everyone instead. *Lesterson* sneaked into capsule and was exterminated, but this distraction enabled *Doctor* to overload our power supply and destroy us.
LESSONS LEARNED: Humans are extremely gullible. They can be impressed with basic science knowledge and will automatically trust anything that offers them accurate weather forecasting and regular liquid refreshment. Suggest all Daleks learn tea-making skills. Humans will always believe you if you tell them what they want to hear, and will ignore you if you look like you know what you are doing. Improve independent power source (this is still our weak spot!). Plan would have worked if we had just stayed inside capsule. In brief: Don't get involved in local politics.



LOGIC RATING: 9
SUCCESS RATING: 1 ►

The Evil of the Daleks: Isolating the X factor.

■ OPERATION: DALEK FACTOR

OBJECTIVE: Isolate Dalek Factor and spread it through entire history of Earth.
BACKGROUND: *Emperor Dalek* realised that Daleks are always defeated by human beings and only solution was to turn all humans into Daleks. This would be achieved by spraying atmosphere with Dalek Factor (any Daleks who think this sounds like a perfume are to report to *Emperor Dalek* for extermination). But to do this we first had to isolate Dalek Factor. To do this we first had to isolate Human Factor. To do this we first had to capture *Doctor* to conduct research for us in mistaken belief that he could use Human Factor to start rebellion on Skaro. To do this we first had to bring *Doctor* to laboratory in house of *Maxtible* in year 1866. To do this we first had to lure *Doctor* to antique shop of *Waterfield* in year 1966. To do this we first had to lure *Doctor* to Tricolour coffee bar. To do this we first had to lure *Doctor* to warehouse to find Tricolour matchbox. And to do this we first had to locate and steal *TARDIS* (which we will also need to spread Dalek Factor, which does *not* sound like a perfume).
OUTCOMES: Plan went totally smoothly right up until point where we tried to instil *Doctor* with Dalek Factor. *Doctor* pretended it had worked and *Maxtible* left him alone with conversion archway. *Doctor* switched factors so that when *Emperor Dalek* ordered all Daleks to pass through archway they received Human Factor. This led to rebellion on Skaro and Final End of Dalek race (temporarily).
LESSONS LEARNED: Never leave conversion archway unsupervised. We know *Doctor* is "more than human" so should not have assumed conversion archway would work on him. We should not make elaborate plans based around encouraging *Doctor* to start rebellions on Skaro. If we need *Doctor's* knowledge we should simply capture him rather than luring him with a succession of cryptic clues. In brief: keep things simple. And check availability of *www.dalekfactorfragrance.com*.

LOGIC RATING: 1 SUCCESS RATING: 0

Day of the Daleks: 22nd century boys.

■ OPERATION: PARADOX

OBJECTIVE: Conquer Earth.
BACKGROUND: Towards end of twentieth century a series of wars broke out. Seven eighths of human race were destroyed. Daleks invaded and ruled Earth for two centuries. (We are uncertain whether this ever took place. Records indicate that we ruled Earth with aid of Ogrons and puppet *Controller* but records also indicate that this future was averted due to *Doctor*.)
OUTCOMES: We discovered that guerrillas had stolen and copied Dalek time machines and used them to travel back to twentieth century time zone in attempt to prevent wars that led to Dalek invasion. Daleks attempted to destroy guerrillas, but failed. It turned out that guerrillas were responsible for starting wars, so if we *had* destroyed them then wars would not have broken out and we would not have invaded Earth. With assistance of traitorous *Controller, Doctor* returned to twentieth century, so we followed him to ensure that wars *would* break out. Our *extremely large* force proved insufficient, and wars were averted so Dalek invasion never actually happened.
LESSONS LEARNED: Humans are unreliable and not to be trusted. Ogrons are better and have no complications. Time machines should be stored in secure locations. But if guerrillas had not stolen our time machines, then wars would not have broken out and we would not have invaded Earth. So maybe we *should* let guerrillas steal our time machines after all. In brief: best not to think about it.

LOGIC RATING: 3 SUCCESS RATING: 0 (or 10)

Frontier in Space: The Master's Dalek Plan.

■ OPERATION: SPACE WAR

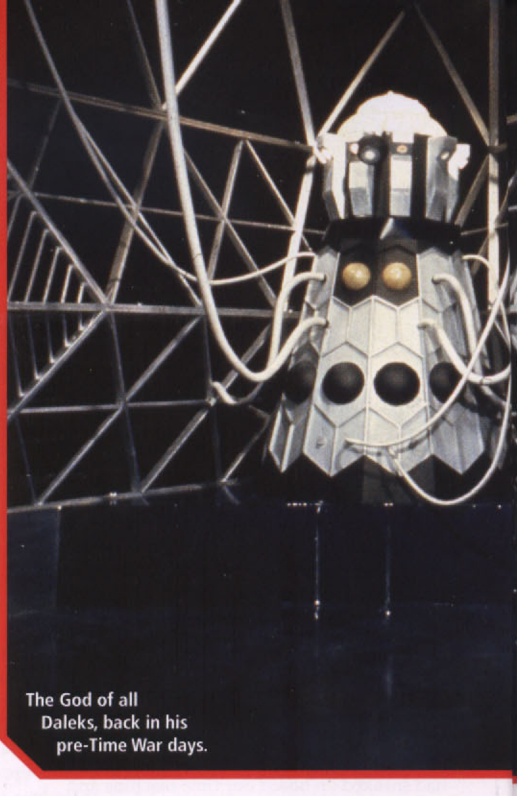
OBJECTIVE: Become masters of galaxy.
BACKGROUND: Time Lord *Master* volunteered to use hypnotic device to incite space war between human and Draconian Empires, resulting in their mutual destruction. In return *Master* offered to rule Earth in our name. Dalek army prepared.
OUTCOMES: *Master* failed to incite space war between human and Draconian Empires. He also allowed *Doctor* to escape and mocked our speech and called us "stupid tin boxes" after forgetting to switch radio off properly.
LESSONS LEARNED: *Master* is unreliable, delusional and incompetent. Do not form an alliance with him again. Should he ever become our prisoner, he must be put on trial and exterminated by Daleks with speech impediments. In brief: always check CVs of potential employees.

LOGIC RATING: 6 SUCCESS RATING: 0

Planet of the Daleks: Invisible touch.

■ OPERATION: SPIRIDON

OBJECTIVE: Activation of Dalek army.
BACKGROUND: Refrigeration unit was constructed on planet *Spiridon* utilising natural ice tunnels and used to keep army of ten thousand Daleks in cold storage. Supreme Council ordered army to be revived (despite failure of *Master* to incite war).



The God of all Daleks, back in his pre-Time War days.

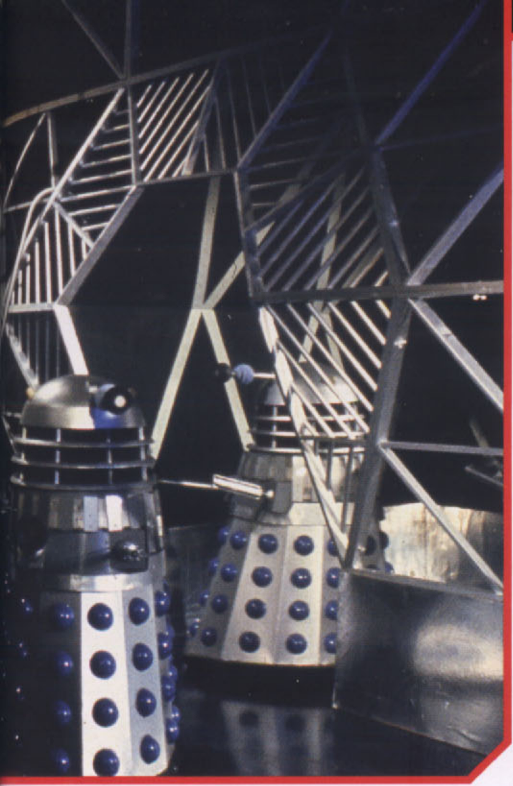
OUTCOMES: Indigenous species called *Spiridons* subjugated with bacteria and used as slave labour. As they are invisible we ordered them to wear furs and began experiments to master technique of invisibility. *Doctor* arrived with Thal expedition and disrupted operations. Bacteria bomb was prepared to wipe out every living thing on planet (apart from Daleks and slave workers), but a *Spiridon* caused bacteria to be released in laboratory. We had to seal laboratory with *Section Leader* inside it. *Supreme Leader* arrived to take command. Just as army was being revived, *Doctor* and Thals used bomb to make ice flood into chamber returning them to suspended animation. We have been delayed, not defeated.
LESSONS LEARNED: Security needs to be improved with particular reference to ice tunnels, ventilation shafts and intruders posing as Daleks. Do not order indigenous species to wear furs that can also be used by *Doctor* to sneak into our base. Do not keep antidote to bacteria in same laboratory as bacteria. *Supreme Leader* exterminating Daleks for failures beyond their control is not good for morale. In brief: I can't help feeling we're making mistakes we've made before. Also: silver paint really suits us, suggest new look?

LOGIC RATING: 8 SUCCESS RATING: 7

Death to the Daleks: Getting hot headed.

■ OPERATION: EXXILON

OBJECTIVE: Obtain Parrinium and use it to force space powers to accede to our demands.
BACKGROUND: A disease was ravaging colonies on outer worlds. Only a rare chemical called Parrinium could cure and immunise against it. We located Exxilon, a world with large supply of Parrinium. We planned to obtain Parrinium and then fire a plague missile to make future landings impossible.
OUTCOMES: Upon arrival Daleks suffered a total power failure in armament circuits. We reluctantly agreed to co-operate with *Doctor* and human expedition. We claimed we needed Parrinium



because our colonies were suffering same disease. We developed weapons unaffected by energy drain. We then forced inferior species to mine Parrinium. Two Daleks entered ancient city in pursuit of *Doctor*, but were forced to evacuate. We ordered destruction of beacon of city. This ended energy drain. Our ship took off, but was destroyed by a human who had sneaked on board with an explosive charge.
LESSONS LEARNED: Primitive energy weapons are moderately efficient. Humans will always believe hard luck stories. Improve security on Dalek ship. Improve eyesight to spot humans not placing charges on beacon as ordered. Daleks are extremely good at logic puzzles and simple mazes, but are forced to resort to cheating at hopscotch. Self-destructing at first sign of failure does not encourage personal growth and may explain our inability to learn from past mistakes. In brief: time to go back to square one?

LOGIC RATING: 9 SUCCESS RATING: 1

Genesis of the Daleks: Getting creative.

■ OPERATION: CREATION

OBJECTIVES: Win Thal war. Ensure survival of Kaled race. Become supreme beings and ultimate conquerors of universe.
BACKGROUND: *Davros*, chief scientist of Elite Scientific Corps, devised a 'travel machine' for creature Kaled race will evolve into. Travel machine was called 'Dalek' (*Davros* inspired by label on spine of encyclopaedia). Dalek was genetically conditioned to become dominant species through removal of conscience, ethics and pity.
OUTCOMES: *Doctor* arrived on a mission from *Time Lords* to avert our creation or affect genetic development. *Doctor* attempted to blow up incubation room but failed due to moral crisis. *Doctor* left wires on floor and passing Dalek accidentally completed circuit and blew up incubation room instead. *Davros* betrayed Kaled race by giving Thals chemical formula to destroy Kaled dome. Kaled race now wiped out. *Doctor* destroyed tape recordings giving reasons for future Dalek defeats. *Davros* exterminated after attempting to blow up bunker. We are entombed but we live on.
LESSONS LEARNED: Do not trust *Davros* (suggest follow-up to check whether he is actually dead or whether secondary life-support is keeping his body in a state of suspension). Expand vocabulary bank to include 'pity'; even if Daleks have been genetically conditioned not to possess that quality, it is still useful to be able to look things up. Improve floor insulation. Always back-up anything important. When designing bunkers include an emergency exit. In brief: start as you mean to go on.

LOGIC RATING: 10 SUCCESS RATING: 7

Destiny of the Daleks: Bomb squad.

■ OPERATION: RECOVER DAVROS

OBJECTIVES: Recover Davros. Win Movellan War.
BACKGROUND: Our battle fleet was caught in a logical impasse trying to outmanoeuvre Movellan battle fleet, so *Supreme Dalek* ordered a mission to Skaro to recover *Davros* (on off-chance he was still alive) so he could reprogram our battle computers. A human labour force was assigned to do clearing up.
OUTCOMES: *Doctor* located *Davros* first and forced him to order us to release slave workers. We obeyed. We then recovered *Davros* and he agreed to reprogram our battle computers. However *Davros* was concerned that *Doctor* would do same for Movellans and so despatched Dalek force armed with explosives to destroy Movellan ship. Dalek force did not deviate, but failed to reach ship due to humans fighting back and *Davros* setting off explosives prematurely (*Davros* blames *Doctor* for this). Dalek force completely destroyed and *Davros* captured by humans.
LESSONS LEARNED: Do not trust *Davros*. When organising recovery missions, make sure a Deep Space Cruiser is available for immediate departure and not six hours away. Improve elevation technology as *Doctor* seems to be under impression that we cannot climb stairs. Do not use humans as slave workers. They may be adaptable, but they are unreliable. From now on avoid delegating tasks to inferior beings if possible. In brief: if a job's worth doing, do it yourself.

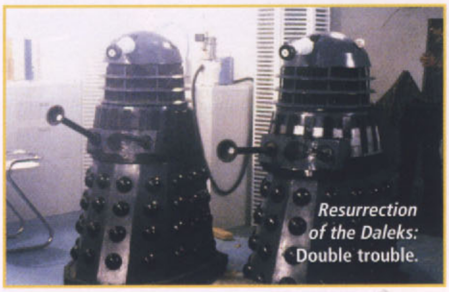
LOGIC RATING: 9 SUCCESS RATING: 0

The Five Doctors: Hide and seek.

■ OPERATION: EXTERMINATE

OBJECTIVE: Exterminate Doctor.
BACKGROUND: Having found itself transported to a mirror maze in Death Zone on Gallifrey, Dalek encountered *Doctor* and engaged in pursuit.
OUTCOMES: *Doctor* pushed Dalek down alley and it was destroyed by reflections of its own laser beam.
LESSONS LEARNED: It is very dangerous to fire energy weapons in an enclosed space.

LOGIC RATING: 6 SUCCESS RATING: 0



Resurrection of the Daleks: Double trouble.

■ OPERATION: RESCUE DAVROS

OBJECTIVES: Rescue Davros. Find cure for Movellan virus. Win Time War.
BACKGROUND: After our fleet was destroyed by Movellan virus, *Supreme Dalek* initiated a mission to liberate *Davros* from prison so that he could develop a cure. Mission was delegated to a psychopathic mercenary called *Lytton*. (Note: Branding insisted that Dalek hats be worn by all subcontractors.) Health and safety advised that any samples of virus should be stored in a secure off-site location. *Supreme Dalek* also ordered creation of a time corridor to trap *Doctor* so we could make duplicates of *Doctor* and his companions and send them to Gallifrey to assassinate members of *High Council*.
OUTCOMES: *Davros* refused to leave prison and instead of developing a cure, he brainwashed several Daleks to create a private army and released virus into Dalek ship. *Lytton* failed to secure prison and left self-destruct chamber insufficiently guarded. 'Secure off-site location' turned out to be warehouse in a highly-populated city where virus containers were mistaken for unexploded bombs. Duplication of *Doctor* abandoned due to duplicate agent left in charge overcoming his Dalek conditioning. Other Dalek duplicates remain in strategic positions on Earth – suggest follow-up.
LESSONS LEARNED: Do not trust *Davros*. In particular, do not give him access to lethal viruses. If you have a Dalek Battle Cruiser available for swift departure, use it. Do not delegate missions to psychopathic mercenaries. They are unreliable. Do not leave Dalek agents to perform duplications unsupervised. They are also unreliable. Do not try to trap *Doctor* during hazardous rescue missions. In brief: concentrate on one thing at a time. And lose the hats.

LOGIC RATING: 3 SUCCESS RATING: 2 ►

THE DALEKS' MASTER PLANS

Revelation of the Daleks: It's your funeral.

OPERATION: CAPTURE DAVROS

OBJECTIVES: Capture *Davros*. Recondition his Daleks to obey *Supreme Dalek*.
BACKGROUND: *Supreme Dalek* was contacted by human *Takis*. He informed us that Davros was on planet Necros working under alias 'Great Healer' and was turning Tranquil Repose facility into breeding ground for Daleks, using bodies held in cryogenic storage. A group of Daleks was despatched to bring *Davros* to Skaro to stand trial.
OUTCOMES: *Davros* successfully located and captured. It appears we arrived in aftermath of a disturbance, as on way to *Davros*' laboratory we passed piles of corpses in Chapel of Rest, in radio studio, in catacombs and in laboratory itself. We also passed remains of an incubation room. Having removed *Davros*, a Dalek was left on guard in laboratory with man identified as *Doctor*. We did not believe it was him until Tranquil Repose facility exploded shortly after we left, resulting in destruction of all of *Davros*' Daleks.
LESSONS LEARNED: Do not trust *Davros* – but if he identifies a man in colourful coat standing in room full of corpses as *Doctor*, it is worth serious consideration. When given opportunity *Davros* is likely to attempt to create his own Daleks and concoct elaborate plan to lure *Doctor* to investigate. He is also likely to have fomented suspicion and rebellion amongst his employees and to have made many enemies that intend to destroy him. Therefore we arrived at correct moment to take advantage of ensuing carnage. In brief: Sometimes things sort themselves out on their own.

LOGIC RATING: 4 SUCCESS RATING: 8

Remembrance of the Daleks: Hand it over.

OPERATION: HAND OF OMEGA

OBJECTIVES: Acquire Hand Of Omega and use it to win Time War and become Lords of Time.
BACKGROUND: *Davros* was made *Emperor Dalek*. Imperial Dalek race was improved with mechanical prostheses and made Skaro their home planet. Unmodified Renegade Daleks remained active. *Davros* led mission to Earth in year 1963 to recover Remote Stellar Manipulator known as Hand of Omega which *Doctor* had carelessly left behind.
OUTCOMES: We detected Hand of Omega, but Renegade Daleks were already on Earth and captured it. *Davros* sent an assault shuttle down to Earth because our transmat was no longer operational due to vandalism. Imperial Daleks engaged Renegade Daleks in battle and recovered Hand of Omega. While we were away *Doctor* broke into our shuttle and vandalised it. But we returned to mothership with Hand of Omega. Goaded by *Doctor*, *Davros* activated Omega device and it vaporised Skaro and our mothership.
LESSONS LEARNED: When discovering *Doctor* he must be exterminated *at once*. Although it is fun to chase him up stairs, it creates an unnecessary delay. Improve defences on Dalek shuttles to include service hatch on top. If you leave anything unattended in east London, it will get vandalised. Do not trust *Davros* with new gadgets until you have checked they are not programmed to turn our sun into a supernova. In brief: always read the manual first. Also: Special Weapons Dalek is cool.

LOGIC RATING: 8 SUCCESS RATING: 0

Dalek: All by myself.

OPERATION: REGENERATION

OBJECTIVE: Receive orders.
BACKGROUND: After Time War, last surviving Dalek fell to Earth and was imprisoned by *Van Statten*. Dalek was severely damaged and its weapon was inoperable. Only if it came into contact with a time traveller could it initiate cellular reconstruction.
OUTCOMES: Dalek was visited by *Doctor*, who attempted to destroy it and was ejected. Dalek was then visited by *Rose* and informed her it was dying. Rose placed hand on dome. Dalek extrapolated biomass and escaped from cell. It then drained power of entire West Coast in order to restore gold paintwork and weapon, and downloaded entire internet. Dalek then ascended through bunker killing everything in its path, particularly anyone who mocked its sucker arm or ability to ascend stairs. But then Dalek discovered it had been contaminated by *Rose's* DNA and was mutating into a human, so it ordered *Rose* to order it to self-destruct.
LESSONS LEARNED: *Doctor* has survivor issues. Humans will always believe hard luck stories. Do not download entire internet again; it is full of pictures of cats and conspiracy theories about moon landings and once you have downloaded iTunes you will be constantly pestered with new updates. Rotating midriff and forcefield proved highly effective. However, mission terminated due to contact with human having unintended side-effects. In brief: If you are going to be intimate with a total stranger, remember to take precautions.

LOGIC RATING: 7 SUCCESS RATING: 0

The Parting of the Ways: Come play our game.

OPERATION: GAME STATION

OBJECTIVE: Purify Earth with fire.
BACKGROUND: *Dalek Emperor* (not *Davros*, a different one) survived Time War. He rebuilt Dalek fleet and quietly infiltrated Earth systems to harvest waste of humanity and turn them into Daleks (any Daleks who think this means we are all now half human are to report to *Dalek Emperor* for extermination for blasphemy).

"Don't even think about making a smart comment."

OUTCOMES: Initial strategy using Mighty Jagrafess of the Holy Hadrojassic Maxarodenfoe proved ineffective. Alternative strategy using Game Shows was much more successful. In fact, humans did not think anything untoward about contestants being executed and they were a ratings smash. However, our puppet *Controller* transmatted *Doctor* into Game Station. *Dalek Emperor* ordered us to invade Earth. *Doctor* attempted to destroy us with Delta Wave but was not prepared to sacrifice Earth. But then *Rose* arrived in TARDIS with entire Time Vortex in her head and she destroyed our fleet and *Dalek Emperor*.
LESSONS LEARNED: Do not delegate tasks to inferior beings, particularly ones we cannot pronounce. Inhumanity and cruelty of Dalek race is nothing in comparison to Game Shows. Do not use humans as *Controllers* as they always prove traitorous and spread lies about us fearing *Doctor*. There are few more intimidating enemies than Anne Robinson. *Doctor* is a self-confessed coward. *Dalek Emperor's* competence was compromised by delusions of divinity and we were defeated by a literal *deus ex machina*, which seems unfair. In brief: Steer clear of religion in future.

LOGIC RATING: 6 SUCCESS RATING: 2

Doomsday: Ark life.

OPERATION: GENESIS ARK

OBJECTIVE: Open Genesis Ark.
BACKGROUND: Last four Daleks in existence are *Cult of Skaro*; Dalek Thay, Dalek Sec, Dalek Jast and Dalek Caan. We survived Time War by using Sphere to retreat into Void. Before we departed we obtained Time Lord Genesis Ark. Genesis Ark is a prison ship containing millions of Daleks, but requires contact with a time traveller to open.
OUTCOMES: Sphere returned from Void, but left a hole in universe. Inferior species known as Cybermen used cracks to break through from parallel universe. *Cult of Skaro* emerged from Sphere with Genesis Ark. We extracted information about Torchwood Institute from human *Rajesh*. Cybermen

tricked us into identifying ourselves and proposed an alliance. We declared war on them instead. *Rose* refused to activate Ark but human *Mickey* fell on it by accident and Genesis Ark opened. Dalek army emerged and began extermination, but were sucked into Void due to being covered in 'Void Stuff'. *Cult of Skaro* escaped using emergency temporal shift.
LESSONS LEARNED: Institute known as Torchwood is 'dark, wild and sexy and *The X-Files* meets *This Life*'. Avoid referring to ourselves in third person as it reveals our identity to inferior species. Out of Daleks and Cybermen, Daleks are supreme. It is not always necessary to force humans to do our bidding; some humans are so clumsy they will do it anyway. Daleks would have been victorious if we had not been covered in 'Void Stuff'. In brief: pay more attention to personal hygiene.

LOGIC RATING: 9 SUCCESS RATING: 0

Evolution of the Daleks: Start spreading the news, we're leaving today.

■ OPERATION: EVOLUTION

OBJECTIVE: Evolve Daleks into new race.
BACKGROUND: *Cult of Skaro* constructed base under Empire State Building. Dalek *Sec* believed Dalek race had failed and would have to adapt to survive. We would have to become human Daleks.
OUTCOMES: Dalek *Sec* designated human *Diagoras* as best option for experiment and volunteered to become first human Dalek. Rest of *Cult of Skaro* were worried that this contradicted Dalek imperative, but allowed experiment to go ahead. Dalek *Sec* became hideous hybrid. We located *Doctor* and were about to exterminate him when Dalek *Sec* ordered us to take him alive. Dalek *Sec* wanted *Doctor* to assist with Final Experiment creating human Dalek race using Dalek *Sec* as genetic template. Rest of *Cult of Skaro* decided that one Dalek *Sec* was more than enough, and that new Dalek race should be one hundred per-cent Dalek. *Doctor* added his own DNA and resulting hybrids had to be destroyed. Dalek *Caan* used emergency temporal shift.

LESSONS LEARNED: Do not conduct dangerous genetic experiments on yourself. Do not conduct dangerous genetic experiments without agreement of *all* members of *Cult of Skaro*. If you have opportunity to kill *Doctor*, do so. Really. Just kill him. Do not explain plans to him in great detail and expect him to help out. Never mention Pig Slaves or Dalek *Sec* ever again or you will be exterminated. In brief: thinking outside the box is good but you can go too far. Also: Humans and Daleks don't mix.

LOGIC RATING: 3 SUCCESS RATING: 2

The Stolen Earth: No escape from reality.

■ OPERATION: REALITY BOMB

OBJECTIVE: Destruction of reality itself.
BACKGROUND: Dalek *Caan*'s emergency temporal shift sent him back to Time War where he saved *Davros*. *Davros* recreated Dalek race from cells of his own body and conceived of ultimate weapon: a Reality Bomb. By aligning 27 planets correctly we can flatten a string of z-Neutrinos and dissolve every form of matter (this also finally finds use for planet Earth!). We will shelter from cataclysm in Crucible and emerge as only life forms in existence.
OUTCOMES: Planet Earth successfully stolen, aligned and invaded. We exterminated *Harriet Jones* (former Prime Minister) and mounted attack on Torchwood, but it was protected by Time Bubble. A Dalek on patrol spotted *Doctor* and exterminated him on sight, but he survived. We took him and his companions prisoner and placed them in holding cells in Crucible Vault. Reality Bomb was prepared for detonation but somehow attempting to exterminate *Doctor* had resulted in creation of second *Doctor* and companion *Donna* with *Doctor's* mind. *Donna* deactivated holding cells and second *Doctor* destroyed us by maximising our power feeds. Dalek *Caan* admitted this was his plan all along.
LESSONS LEARNED: Dalek *Caan* is unreliable and not to be trusted. Daleks speak very good German. We have successfully overcome embarrassing 'my vision is impaired' weakness. Torchwood not quite as dark, wild and sexy as we thought it would be. Automatically exterminating *Doctor* on sight may not be such a good idea after all. We need to improve power source so we cannot all be destroyed by having our power feeds maximised (this is *still* our weak spot!). In brief: time to reconsider our whole approach.

LOGIC RATING: 7 SUCCESS RATING: 0

Victory of the Daleks: One lump of two...?

■ OPERATION: PROGENITOR

OBJECTIVE: Create new Dalek paradigm.
BACKGROUND: One Dalek ship survived and picked up a trace of a Progenitor Device containing pure Dalek DNA. However, Progenitor Device did not recognise us so we needed testimony from *Doctor*. To do this we first needed to create situation where *Doctor* would identify a Dalek. To do this we first needed to find someone who could summon *Doctor*: *Winston Churchill* was obvious candidate. But first we needed to get close to him so we constructed android *Bracewell* who could claim to be our creator. And just in case anything went wrong, Bracewell was also a bomb.
OUTCOME: We made sure that we seemed too good to be true with our expert tea-making skills and *Churchill* summoned *Doctor*, but *Doctor* did not turn up. Eventually, after a month, he did finally arrive, by which point we were heartily sick of serving tea. *Doctor* then fell into our cunning trap and identified us as Daleks. Progenitor Device constructed new Dalek paradigm. Humans attacked us with spitfires fitted with gravity bubbles by *Bracewell*. We forced *Doctor* to call off attack by threatening to detonate *Bracewell*. *Doctor* returned to stop *Bracewell* from exploding by convincing him he was human. However, we returned to our own time, utterly victorious!
LESSONS LEARNED: Do not give androids ability to build weapons that can be used against us. Also, explode bombs at earliest opportunity rather than messing about switching on lights and make sure bombs cannot be deactivated by reminiscing about non-existent love affairs. But on the whole, plan was total success. In brief: sometimes things work out even better than expected.

LOGIC RATING: 2 SUCCESS RATING: 10

The Big Bang: Made of stone.

■ OPERATION: PANDORICA

OBJECTIVE: Save universe.
BACKGROUND: Future projections indicated that *Doctor* would destroy universe by causing cracks in time. This had to be prevented, so Daleks formed an alliance with Cybermen, Sontarans, Nestenes, Judoon (no, we do not know why they were there either) and others to create a trap for *Doctor*. We constructed Pandorica prison based on his companion's memories. (We considered exterminating him, but decided against it based on recent experience.) *Doctor* would not be able to escape Pandorica without breaking fundamental law of cause and effect.
OUTCOMES: *Doctor* escaped Pandorica by breaking fundamental law of cause and effect. *Doctor* did not cause cracks in time, but imprisoning him resulted in whole universe ceasing ever to have existed. This meant rest of alliance ceased to exist – but one Dalek remained. Dalek realised it would have to save universe, so it did this by prompting *Doctor* to notice that Pandorica contained a restoration field which could be used to reboot whole of reality. Dalek then mortally wounded *Doctor* to encourage him to make heroic act of self-sacrifice and created a diversion to allow him to return to Pandorica. *Doctor* then departed to save universe while Dalek was shot by an ungrateful *River Song*.
LESSONS LEARNED: Even when a Dalek is responsible for saving universe it will never get credit. Imprisoning *Doctor* was an error but one entirely due to other members of alliance overruling our idea about exterminating him. Do not form alliances with inferior species in future. *Doctor* is unreliable and not to be trusted, not even with laws of time. Even when all other races were wiped from history, *one Dalek still remained.* This proves we are the superior beings. In brief; we are the ultimate saviours of the universe!

LOGIC RATING: 3 SUCCESS RATING: 10 DWM

COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

IT'S THE END, BUT...

POLICE PUBLIC CALL BOX

The Doctor spies his ultimate demise approaching from the distance...

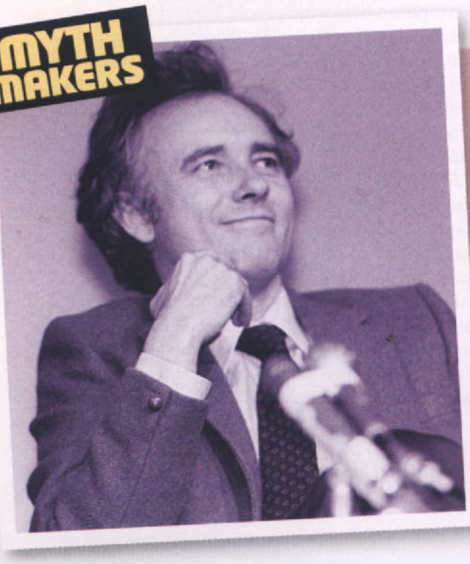
Doctor Who storms into the 1980s with a facelift, but the writing is on the wall for the Fourth Doctor as Tom Baker takes his leave...

Feature by JACQUELINE RAYNER

THIS ISSUE SERIES EIGHTEEN (1980-81)

The opening shot of Season 18 is beautiful, perhaps the most beautiful shot in 49 years of *Doctor Who* (although I know a number of people who'd argue for the 'Peri sitting up in bed' shot in 1984's *Planet of Fire* instead). Beautiful - but sad. A beach, outside holiday season, is filled with memories of happier times: sun and sand and laughing children. So we see the Fourth Doctor and remember his huge grin, his *joie de vivre*, his playful silliness, from seasons past. Only a shadow remains.

Incoming producer John Nathan-Turner was a new broom sweeping away the remnants of the Graham Williams era, and the resulting gulf between Seasons 17 and 18 is enormous. Okay, so the leap from Season Six to Seven (black-and-white to colour. 'Clown' to 'Dandy'. Rebel roaming the universe to part of the Earth establishment) was pretty major too, but this may well be the biggest change of direction since



CHRISTOPHER HAMILTON BIDMEAD

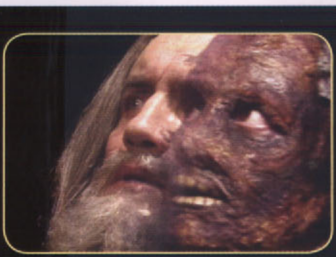
WRITER AND SCRIPT EDITOR

Christopher Hamilton Bidmead may have been the script editor of *Doctor Who* for just one season, but he certainly made his mark. He had been an actor, television script writer and journalist before he was suggested to new producer John Nathan-Turner as a scientifically knowledgeable writer who might be interested in becoming the series' script editor. It turned out that Bidmead wasn't interested – he thought *Doctor Who* was a silly programme – until he was assured there would be a new approach that put serious science at the heart of the show. Once in place, Bidmead set about recruiting writers. He wasn't keen on using those who'd previously written for the show and found it difficult to entice any 'names'. The two stand-out stories from this season – *Full Circle* by the young Andrew Smith, and *Warriors' Gate* by a then-almost-unknown Stephen Gallagher – were the result of bringing in untested talent. Bidmead wasn't keen on monsters and disliked plots that he considered derivative, preferring to concentrate on elements that were unique to *Doctor Who*, such as the TARDIS – notably prominent in his own story *Logopolis*. After leaving *Who* he returned to journalism, but as well as writing *Castrovalva* for the next season he also popped back for 1984's *Frontios* (and had a story, *The Hollows of Time*, in development for the 'lost' Season 23). He also wrote the novelisations of his own scripts, demonstrating a gift for unconventional phrasing ('unhatstandlike behaviour' and '100 Turlough lamp' being particular favourites).

MEMORABLE MOMENTS

"Help me! The Doctor's in there!"
(*The Leisure Hive* Part One)
Romana is horrified to see the Doctor's body ripped apart – and his chilling cry merges with the cliffhanger scream of the new end titles.

"That's not scientific understanding, it's cold-blooded murder."
(*Full Circle* Part Three)
A chilling moment as the Doctor protests against the vivisection of a Marsh Child – and Romana, linked to the child, screams.



"A new body, at last!"
(*The Keeper of Traken* Part Four)
Nyssa's father, Tremas, meets an untimely end, as he is frozen on the spot by the Master and the evil Time Lord takes possession of his physical form.

"It's the end. But the moment has been prepared for..."
(*Logopolis* Part Four)
As the Fourth Doctor lies dying, the mysterious Watcher merges with his body – and regenerates into his fifth incarnation!

Jacqueline Hill returns in *Meglos*.

then. Except - the content isn't really that different. It's the presentation. The trappings. And the Doctor.

Why not try an experiment? Read a transcript of *The Leisure Hive* (which is, after all, by David Fisher, the writer responsible in whole or part for *The Stones of Blood, The Androids of Tara, The Creature from the Pit* and *City of Death*). Imagine it with jolly Dudley Simpson music in the background, bookended by titles using the Delia Derbyshire theme and the diamond logo. Read the Doctor's words with a laugh in the voice, and dress him in his old clothes complete with multi-coloured scarf. Remove the question marks from his collar. In your mind, give him a toothy grin and make sure Romana has a twinkle in her eye. Paint your imaginary scenery in browns and reds.

Now, compare this story in your mind with *The Horns of Nimon*. I suspect there won't really be a lot of difference. (Perhaps a slightly easier method of comparison would just be to read David Fisher's novelisation, which delights in its own silliness.) But on screen - oh my goodness, on screen - the stories are from different worlds.

Season 18 is gleaming white, shiny and new, with the starkness and sheen of an operating theatre - which is perhaps appropriate for a Doctor who seems increasingly moribund. And the season highlights this, driving the Doctor inexorably to his doom.

Not only does the Doctor himself seem tired now, but he is surrounded by a relentless parade of *memento mori*. *The Leisure Hive* seems almost cruel in retrospect - surrounded by those who are desperate to be made youthful again, the Doctor is aged almost to death. At any other time, the sight of the white-haired, bearded Doctor would be forgotten once he's restored to health; this time it's a presentiment of things to come.

In *Meglos*, the Doctor reassuringly claims "I'm a Time Lord, having lived in the future I can hardly die in the present" - but hold on, it isn't the Doctor saying that but Meglos, who has taken the form of the Doctor. It's false, it's a lie, it underlines the opposite conclusion: the Doctor *can* die. Meglos himself dies - but an even worse omen than the death of a creature that had spent most of the story in the Doctor's form is the death of Lexa, who so closely resembles the Doctor's original companion Barbara Wright. She dies saving Romana - a clear case of out with the old and in with the new.

Full Circle to *Warriors' Gate* is usually referred to as the 'E-Space Trilogy' but the stories have more in common than just the universe in which they're set. Generation after generation have existed on Alzarius, never progressing. The Three Who Rule are in an endless living death - until their source of eternal life is destroyed and they crumble to the dust they should have been centuries before. Romana asks if the Doctor has a death wish shortly before his hand is withered by Time Winds. Later a banquet turns to dust and cobwebs around him. K9's memory wafers crumble as his systems become instantly ancient. The Doctor doesn't have a death wish - but the universe - both universes - seem to have it on his behalf.

Even when the TARDIS escapes E-Space the Doctor is treated to more ancients finally coming to an end. *The Keeper of Traken* is dying after a thousand years. (Keeper: "As you see, the passing ages have taken toll of me." Doctor: "Yes, yes, I know that feeling.") The Master, frozen for years as Melkur, can escape death only by stealing the life of others.

Then comes *Logopolis*. Now the universe itself is dying, surrendering to entropy. And the Doctor knows from halfway through Part Two what the season has been telling him from the beginning - even a Time Lord can't live forever, and his time is nearly up. He doesn't die in battle; he saves the universe but then just... falls. Our larger-than-life hero lies helpless and vulnerable. Then - he dies.

But life goes on. The Doctor is dead, long live the Doctor. *Doctor Who*, for us, will never die. No future? There will *always* be a future. DWM

> **"The sight of a white-haired, bearded Doctor should be forgotten once he's restored to health. But it's a portent of things to come..."**

STAR PERFORMANCE

TOM BAKER DOCTOR WHO

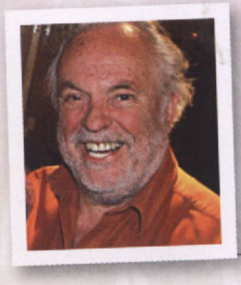
If every page in this magazine were to be dedicated to Tom Baker, there still wouldn't be enough space to write about him. On the other hand, to many people just the words 'Tom Baker' are enough to conjure up everything you need to know! For children of the Seventies, 'Doctor Who' and 'Tom Baker' were synonymous. Even now, more than 30 years after the Fourth Doctor regenerated, many people's first thoughts of the show are of a long scarf, a floppy hat and a bag of jelly babies.

Tom Baker was born in Liverpool in 1934. During the Second World War he became an altar boy, and he eventually decided his future lay with the church, joining a monastery at the age of 15. By the time he was 21 he'd changed his mind about the path his life should take. After two years national service (all young British men had to undergo this during the period 1947-60), he embarked upon an acting career instead – his first professional theatrical role being the bear (as in "exeunt, pursued by a") in Shakespeare's *The Winter's Tale*. In 1968 he joined the National Theatre and also began getting small parts on television. Film roles followed, including that of evil magician Koura in 1973's *The Golden Voyage of Sinbad*, which marked him as a serious candidate to become the new Doctor. A shortage of acting roles meant he was working on a building site and of no fixed abode when the role that would change his life was offered to him. Tom Baker would *be* Doctor Who for the next seven years – and *Doctor Who* would be Tom Baker.

Such was his respect for the young viewers of the programme that he made sure never to swear, smoke or drink in front of them. That respect has been repaid as the children grew up, began to work in the media, and called upon their childhood hero to work with them, making sure another generation would grow up adoring Tom Baker.

PHILIP MADOC 1934-2012

THE ULTIMATE VILLAIN



Philip Madoc, who died on 5 March, played some of the most memorable villains in *Doctor Who*'s history. DWM pays tribute to his distinguished career, and remembers a day spent in his company...

Feature by MARCUS HEARN

Before Philip Madoc ever appeared in *Doctor Who*, he was introduced to William Hartnell in the BBC Club. The senior actor eyed the tongue-tied newcomer with some suspicion. He sniffed with disdain and said, "If you've got something to say, I hope it's interesting." The young Welsh actor would in fact have plenty of interesting things to say over the course of a career that had almost 50 years to go.

Philip Madoc possessed a rare intensity that made him one of television's most sought after actors. His rich voice, both sonorous and menacing, combined with a penetrating stare and a restless physical presence - characteristics that saw him graduate swiftly from playing guards to henchmen and ultimately master criminals. He starred in prestigious series for network television and ran the gamut of Shakespearian characters, culminating in King Lear in 2007, but he will be best remembered for the most cherished episode of *Dad's Army* and several outstanding performances in *Doctor Who*.

In 2007 I spent a day at the beautiful oak-beamed cottage he shared with his second wife Diane. We were filming a documentary for a *Doctor Who* DVD. "Which one will this be appearing on?" he enquired. "*The Power of Kroll*..." I replied rather sheepishly. He shot me a look of mock disdain - years of corresponding with *Doctor Who* fans had taught him that some of his stories were regarded more highly than others.

Madoc was born in Merthyr Tydfil on 5 July 1934 and fulfilled his early promise as a linguist at the Universities of Cardiff and Vienna. He was the only British person he knew in Austria, but was comfortable in his new surroundings. "I like being in different countries," he told me. "I feel at home abroad."

His talent for speaking French, Italian, Swedish, Russian and especially German saw him called upon by the Foreign Office, most notably when future Prime Minister Harold Macmillan visited Vienna in 1955. A career as an interpreter beckoned, but Philip was wary of becoming a diplomatic "automaton", as he put it. Increasingly politically aware, and disillusioned by the politicians he worked with, he wanted to express his own voice - not just interpret for others.

Back in London he won a scholarship to the acting school RADA. Years later he revealed that Shakespeare had been the inspiration: "Prospero's final speech in *The Tempest* and the chance of doing it properly is the reason I became an actor," he said. "You put up with all the hassle which accompanies this business - the disappointments, the insecurity, the frustrations - for speeches and roles like that."

He graduated in 1959 and moved to Salisbury, joining a repertory company that specialised in comedy. "I was a juvenile in farce," he recalled, clearly relishing the memory. "After that I gained experience in classical theatre at Birmingham Rep. It was fascinating, and I was so taken by it all that I didn't realise this was possibly the most enjoyable part of my professional life."

In 1960 he met actress Ruth Llewellyn, and they were married two years later. They went on to have a son, Rhys, and a daughter, Lowri, and although they divorced in 1981 Ruth is still known by her married name.

Philip's first television role was in the 1961 BBC play *Cross of Iron*, and his multi-lingual skills saw him cast in a succession of wartime roles from that point on. He portrayed Germans in the 1965 films *Operation Crossbow* and *The Spy Who Came in from the Cold*. He later admitted it was something of a relief to discover that his biggest film role to date, in *Daleks' Invasion Earth 2150 A.D.*, was playing an Englishman.

Madoc's character in that film, Brockley, is a remarkably sophisticated presence in an otherwise naïve film, and he underplays the black marketeer to chilling effect. He described the character as "a real smoothie," adding, "I was the man who was always clean. I was wearing a clean mackintosh and everyone else was grimy. That's how you knew I was the villain."

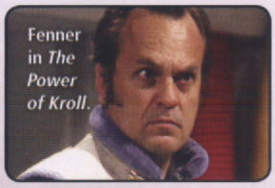
Having betrayed Doctor Who and his friends, Brockley scurries for shelter when he realises his usefulness is at an end. A garden shed offers little protection against a platoon of murderous Daleks, and the character's explosive demise is one of the most spectacular scenes in the film. "I've seen it a couple of times, and I'm genuinely surprised that it stands up," he said in 2007. "I don't think it looks its age at all."

As well as being Madoc's introduction to the world of *Doctor Who*, *Daleks' Invasion Earth 2150 A.D.* marked the beginning of a long friendship with the film's star, Peter Cushing. "Peter was one of the

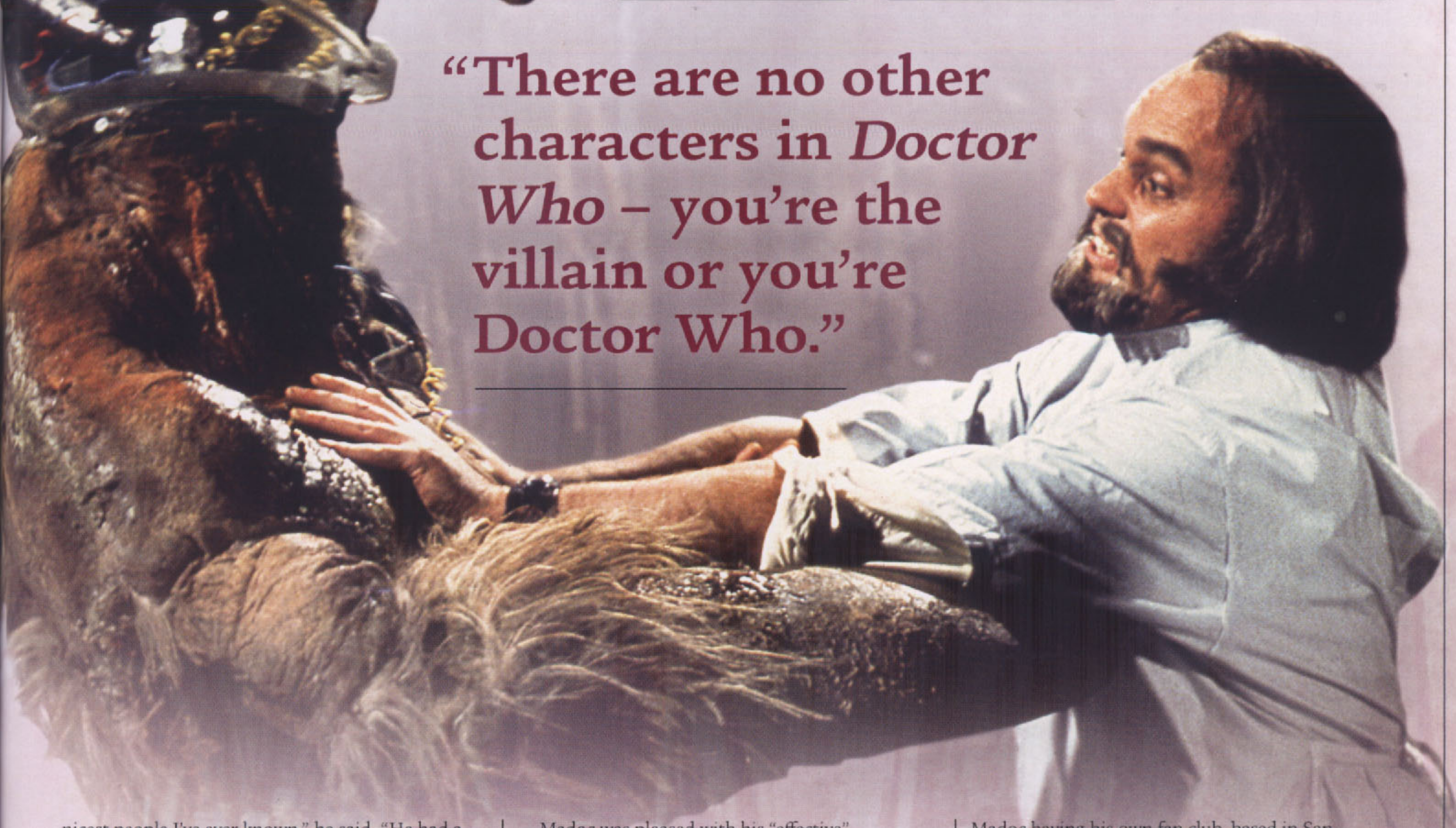
Philip's character gets exterminated for his troubles in the big screen Dalek movie *Daleks' Invasion Earth 2150 A.D.*

Eelek in *The Krotons*.

The War Games' War Lord.



Fenner in *The Power of Kroll*.



> "There are no other characters in *Doctor Who* – you're the villain or you're Doctor Who."

nicest people I've ever known," he said. "He had a reputation for playing sinister parts, but I think that was down to the shape of his face. We were always in communication after that, and we did an episode of *The Zoo Gang* together many years later. He was a gentleman in the best sense."

ITV's filmed series kept Madoc busy in espionage plots throughout the 1960s, and he notched up numerous guest appearances in shows such as *The Avengers* and *The Saint*. In 1968 director David Maloney brought him back to the BBC, and his first role in television *Doctor Who*. *The Krotons* is not renowned as one of the series' highlights. Madoc was later incredulous to learn that it was one of the few Patrick Troughton stories that had actually survived intact.

"I think it needed a lot more money put into it," he considered, citing the design of the Krotons as one of the weak links in the production. "You've got to have the financial support to do it properly. You've got the potential for good sci fi here – the powers-that-be needed to appreciate that and get the money."

There was better to come for both Madoc and Maloney, and just months later the director cast him as the War Lord in Troughton's final story, *The War Games*. Looking like a cross between Heinrich Himmler and John Lennon, Madoc's alien schemer pitted armies from various periods in Earth's history against each other, with the aim of creating an intergalactic hit squad comprised of the ultimate victors. The War Lord's callous disregard for human life was fuelled by an arrogance that even saw him defy the Time Lords. "I was the villain again," said Madoc. "There are no other characters in *Doctor Who* – you're the villain or you're Doctor Who. The story was splendid – what a lot of problems a scheme like that would solve!"

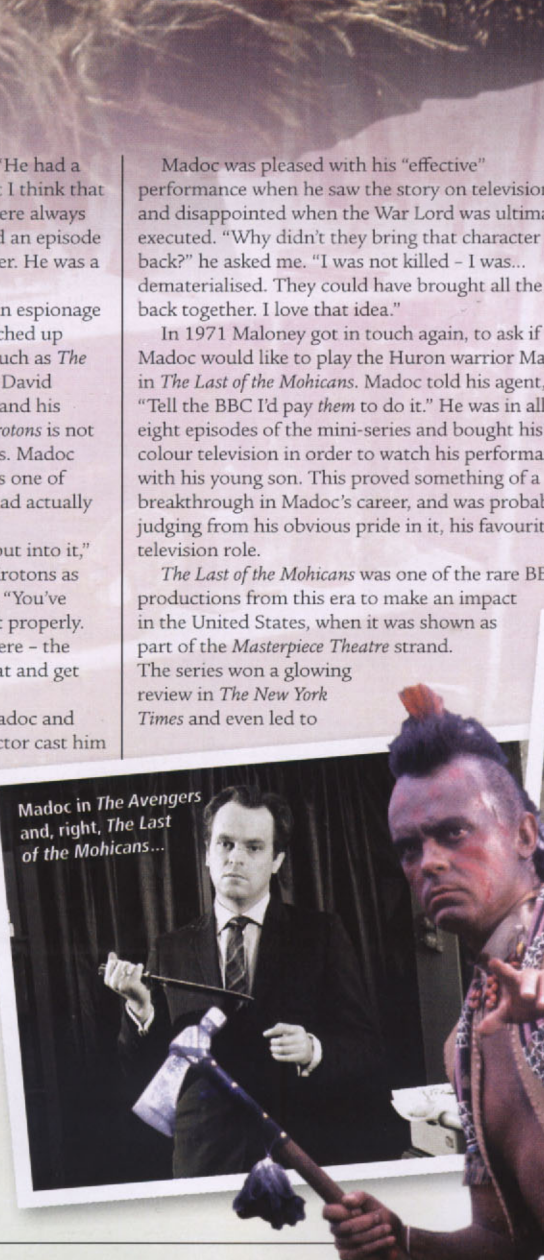
Madoc was pleased with his "effective" performance when he saw the story on television, and disappointed when the War Lord was ultimately executed. "Why didn't they bring that character back?" he asked me. "I was not killed – I was... dematerialised. They could have brought all the bits back together. I love that idea."

In 1971 Maloney got in touch again, to ask if Madoc would like to play the Huron warrior Magua in *The Last of the Mohicans*. Madoc told his agent, "Tell the BBC I'd pay *them* to do it." He was in all eight episodes of the mini-series and bought his first colour television in order to watch his performance with his young son. This proved something of a breakthrough in Madoc's career, and was probably, judging from his obvious pride in it, his favourite television role.

The Last of the Mohicans was one of the rare BBC productions from this era to make an impact in the United States, when it was shown as part of the *Masterpiece Theatre* strand. The series won a glowing review in *The New York Times* and even led to Madoc having his own fan club, based in San Francisco. He was especially delighted to receive complimentary letters from members who were Cherokee Native Americans.

Unaware of how to capitalise on his American success, Madoc stayed in the UK and appeared in such diverse productions as *Jason King* and the Hammer horror *Dr Jekyll & Sister Hyde*. In 1972 Maloney cast him as Trusty Tomkins in his adaptation of *Woodstock*, and the following year he was once again cast as a German – this time to comic effect in the classic *Dad's Army* episode *The Deadly Attachment*.

One scene between Madoc's enraged U Boat captain, the defiant Private Pike (Ian Lavender) and the hapless Captain Mainwaring (Arthur Lowe) is now widely regarded as the greatest gag in the history of British sitcom. The U Boat captain produces a note book, to which he threatens to ►



Madoc in *The Avengers* and, right, *The Last of the Mohicans*...

...and in *The Saint*.

add the names of Englishmen who will be 'brought to account' when the Germans win the war. Mainwaring is already on the list when Pike begins mocking the Führer in a comic song. "Your name vill also go on ze list," says the U Boat captain, pointing an accusatory pencil at the whistling soldier. "What is it?" To which Mainwaring issues the deathless order, "Don't tell him, Pike!"

Madoc was well aware of the scene's revered status, ascribing its enduring reputation to Jimmy Perry and David Croft's script. "I still laugh when I see it," he told me. "You're not supposed to laugh at something you're in, are you?" There was no escaping his most famous role – in the late 1990s he was on holiday in the Gobi Desert when a stranger approached him and said, "I loved you in that *Dad's Army* episode."

"Your name vill also go on ze list."

'Madoc played a Nazi to great comic effect in probably the best-loved *Dad's Army* episode of all…'

Madoc went on to guest in such favourites as *Space: 1999*, *The Sweeney* and *Porridge* before he returned to *Doctor Who* in 1975. He was almost unrecognisable in *The Brain of Morbius*, the story that gave him his best role in the series. A futuristic Frankenstein in a Nehru jacket, Mehendri Solon could be manipulative and cruel, but was ultimately exposed as weak and ineffectual by his shadowy guru – a war criminal now reduced to a quivering brain in a plastic jar. Madoc was utterly persuasive in each facet of Solon's character, carefully avoiding all the clichés associated with the archetypal mad scientist.

Madoc claimed once again that his inspiration came from the script. "It was very well written," he said. "The situation was terribly strong and that gave you places to go. Solon was passionate and totally absorbed."

He relished the story's gallows humour, especially the scene in Part One where Solon covets the Doctor as a potential donor for his latest experiment. He chuckled as he recalled removing the Doctor's hat and exclaiming, "What a magnificent head… superb head!" It remained his favourite line of dialogue from all of his *Doctor Who* stories.

The Brain of Morbius was *Doctor Who*'s most outlandish Gothic nightmare, and it needed an actor of Madoc's presence to lend it credibility. It was Solon, more than the resurrected Morbius, who squared up to a Doctor at the peak of his powers. "It was an enjoyable experience without you having to analyse it," said Madoc. "The characters were there, filling the space."

Over the next few years Madoc took on diverse roles, include playing a regular in *Target*, the controversial series helmed by former *Doctor Who* producer Philip Hinchcliffe. In 1978 Hinchcliffe's successor Graham Williams and director Norman Stewart offered Madoc a role in what would prove to be his final *Doctor Who* story – *The Power of Kroll*. Madoc was initially asked to play Thawn, but by the time he arrived on location in Suffolk that September the part had gone to Neil McCarthy and he settled for the less substantial role of Fenner. It was a decision he came to regret. "I wasn't over-excited by [the script], and in fact I was rather sorry I did it. If I was going to come back in a series like *Doctor Who* then it should have been in something that was at least as good as *The Brain of Morbius*, and this didn't touch it. I thought the character I played was a non-event and it was a dodgy, unconvincing storyline."

There was some consolation in being reunited with fellow cast-member John Abineri, who had appeared in *Cross of Iron* back in 1961 and had dispatched Madoc in *The Last of the Mohicans*, but in every other respect *The Power of Kroll* was an anti-climactic entry in Madoc's *Doctor Who* career. He was never asked to return to the programme, but remained a loyal viewer for several more years. By the late 1980s, however, he admitted he had "lost faith" in the series. "Had they taken it off earlier I would have thought they were fools," he said, "but when it actually ended, I'm sad to say, I didn't think we were losing anything special."

When *Doctor Who* returned in 2005 he was envious of the finance and commitment behind the show, and disappointed that he was now too old to be considered for the role of the Doctor. "I wonder how that would have turned out?" he speculated.

Although his television *Doctor Who* roles were over by the late 1970s, there were still career highlights to come. The 1981 BBC mini-series *The Life and Times of David Lloyd George* contained some of the most admired work of his career, and once again brought him a huge amount of fan mail. "I appreciated all of it," he said, "but I kept two of the letters. One was from Patrick Troughton, and the other was from Peter Cushing. Pat's son played my secretary in the series. I was delighted they had both been following it."

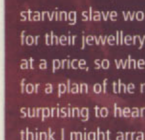
In 1991 he returned to the Royal Shakespeare Company for leading roles in Trevor Nunn's productions of *Measure for Measure* and *The Blue Angel*. The same year he starred as DCI Noel Bain in the first episode of the Channel 5 crime drama *A Mind to Kill*. The series resumed from 1994 to 2002, and Madoc put his old skills to use by filming alternative versions of many episodes in Welsh. After what was probably his most intensive television role Madoc slowed down in the 2000s, choosing television and radio roles that appealed to him and attending *Doctor Who* conventions when asked. In 2003 he recorded the *Doctor Who* audio story *Master* for Big Finish, alongside Sylvester McCoy and Geoffrey Beevers. Reminders of *Doctor Who* were never far away – on the day I spent at his house I noticed that his dining room table contained a stack of pictures from *The Brain of Morbius*, all waiting for his signature.

"If I'm known for a handful of cult shows then so be it," he said, summing up his career with a broad smile. "I can't say to people, 'I wish you'd seen me in this that or the other.' That's showbusiness. And they're not bad shows at all, are they?" DWM

MADOC MOMENTS

DALEKS' INVASION EARTH 2150 A.D.

The year may be 2150, but Brockley (Philip Madoc) is a very twentieth-century spiv. He slips in and out of the Daleks' Bedfordshire mine with relative ease, selling food to the starving slave workers in exchange for their jewellery. Everything comes at a price, so when Doctor Who asks for a plan of the mine workings it's surprising to hear Brockley say, "I think I might arrange that." What could lie behind his insincere smile?



THE KROTONS

EPISODE THREE

Eelek (Madoc) visits Beta to enlist support for his coup of the Gonds' council, and his planned attack on the parasitic Krotons. Beta is dubious about his plans, and an impatient Axus immediately raises his weapon. "Axus!" barks Eelek, before remembering that his aims will be achieved by stealth. He smiles and lowers his voice. "Not yet…"

THE WAR GAMES

EPISODE NINE

The Doctor summons the Time Lords and escapes in a SIDRAT before they arrive. The Mexican bandit Arturo Villar expresses frustration that he didn't shoot the Doctor before he left. "Don't worry," says the War Lord (Madoc). "When the Time Lords get him he'll wish you had killed him." The room fills with the sound of a gathering storm, and for the first time the War Lord's face betrays real anxiety. "They're coming…"

THE BRAIN OF MORBIUS

PART TWO

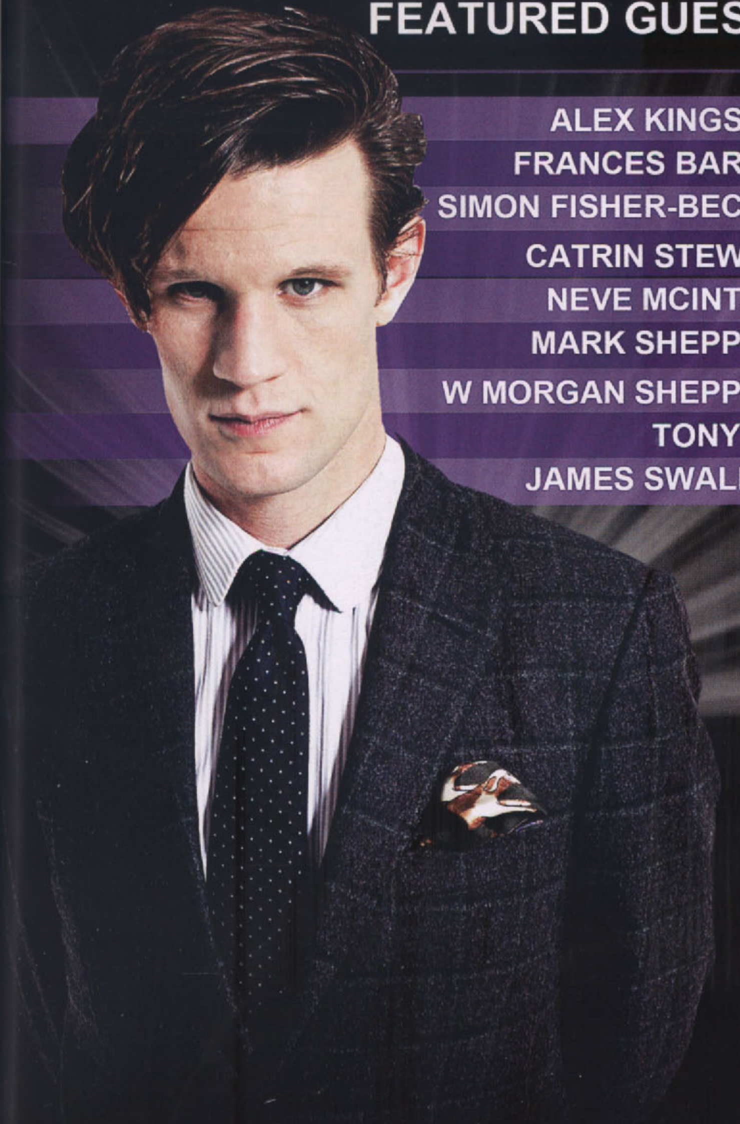
Solon (Madoc) realises that the unconscious Doctor has vanished from his laboratory, and embarks on a colourful tirade, blaming the Sisterhood of Karn for kidnapping the Time Lord. "That squalid brood of harpies," he tells his Neanderthal assistant Condo. "That accursed hag Maren found I was holding a Time Lord and rescued him. May her stinking bones rot. I'll see her die, Condo. I'll see that palsied harridan scream for death before Morbius and I have finished with her."

THE POWER OF KROLL

PART THREE

The sulky Fenner (Madoc) calculates that the mysterious tentacled creature is heading for the Swampies' settlement. "It seems to have a highly sensitive mechanism for detecting food," he surmises. Thawn laughs: "In which case the Swampies most certainly do have some problems." Fenner looks up at his callous boss. "You know, I don't particularly like the Swampies. But I can't say I really hate them."

STARFURY CONVENTIONS PRESENTS



FEATURED GUESTS

ALEX KINGSTON
FRANCES BARBER
SIMON FISHER-BECKER
CATRIN STEWART
NEVE MCINTOSH
MARK SHEPPARD
W MORGAN SHEPPARD
TONY LEE
JAMES SWALLOW

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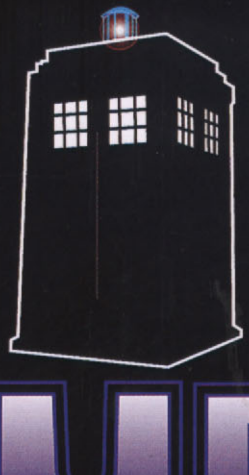

JUNE 15-17, 2012

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"I like you, Doctor. But I *will* see that smile wiped off your face..." Majenta Pryce

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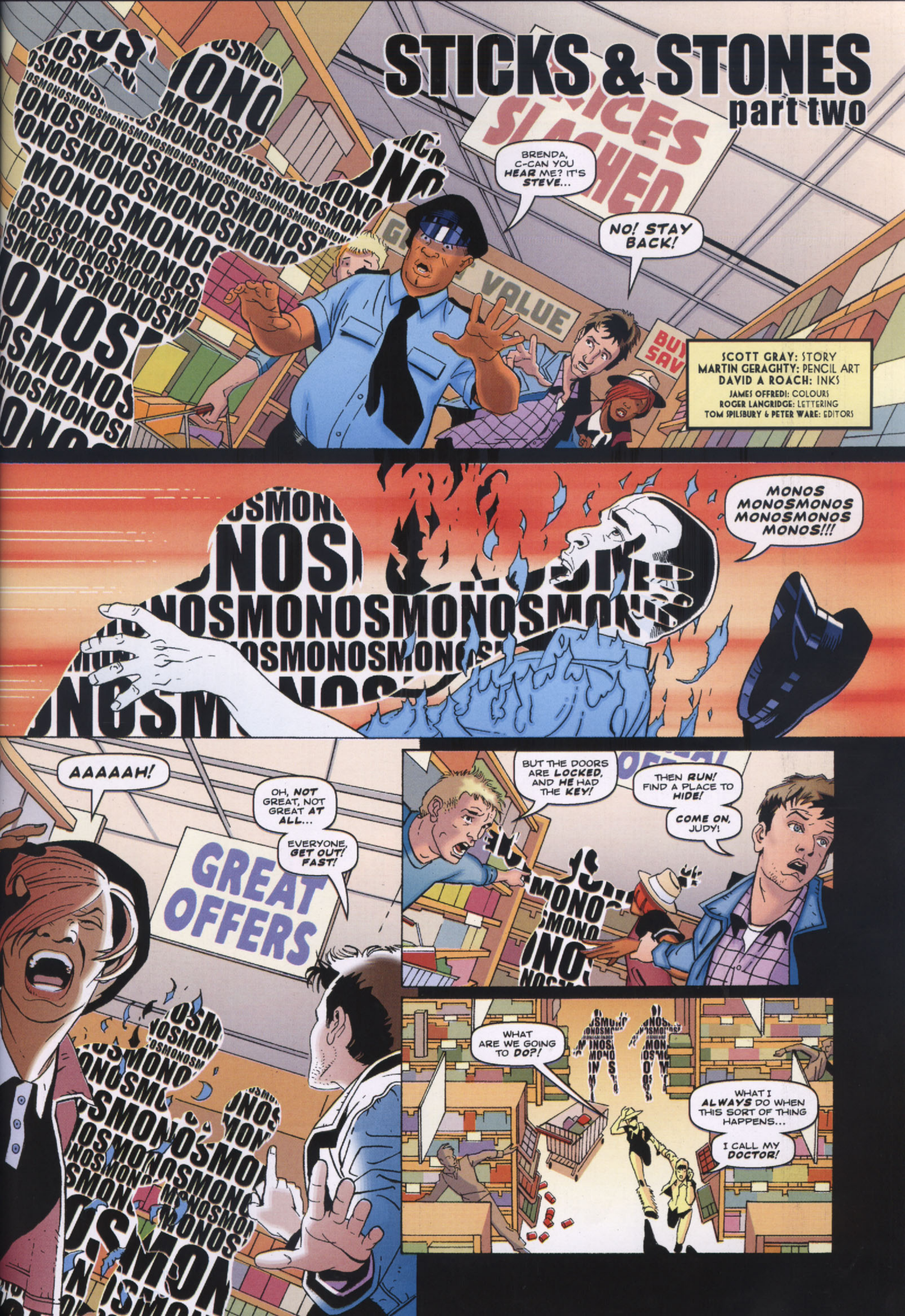
PRICES SLASHED
GREAT VALUE
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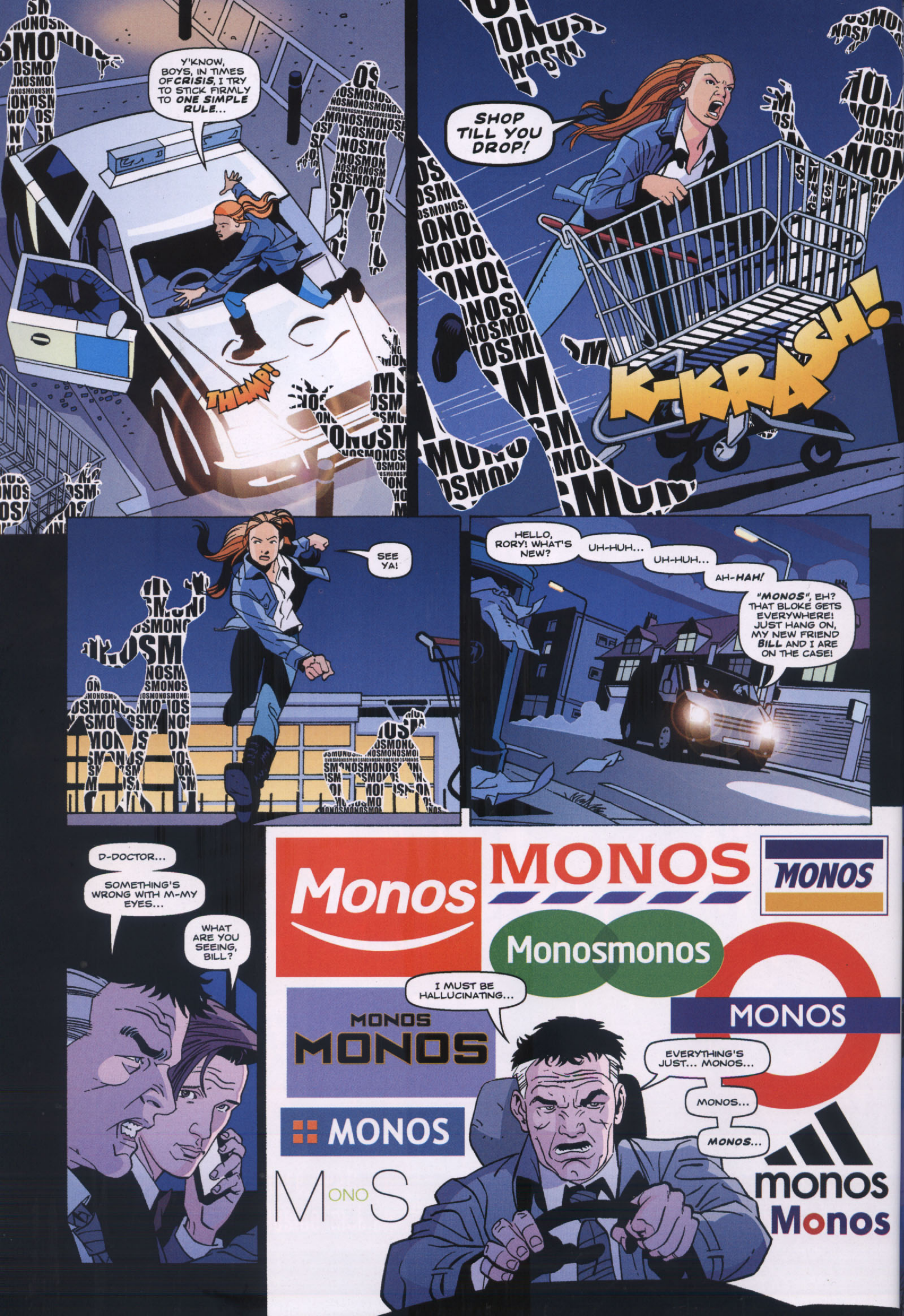
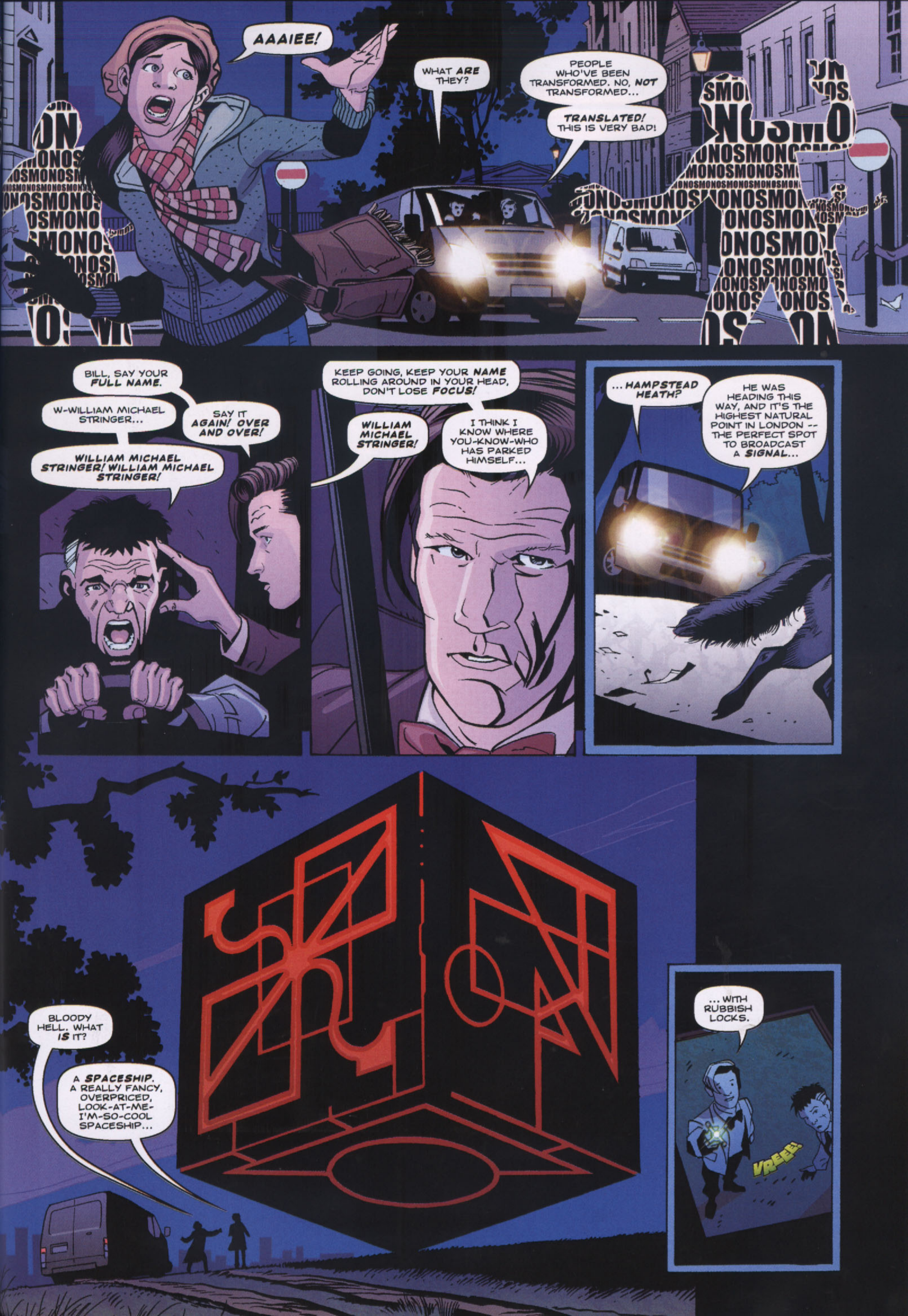
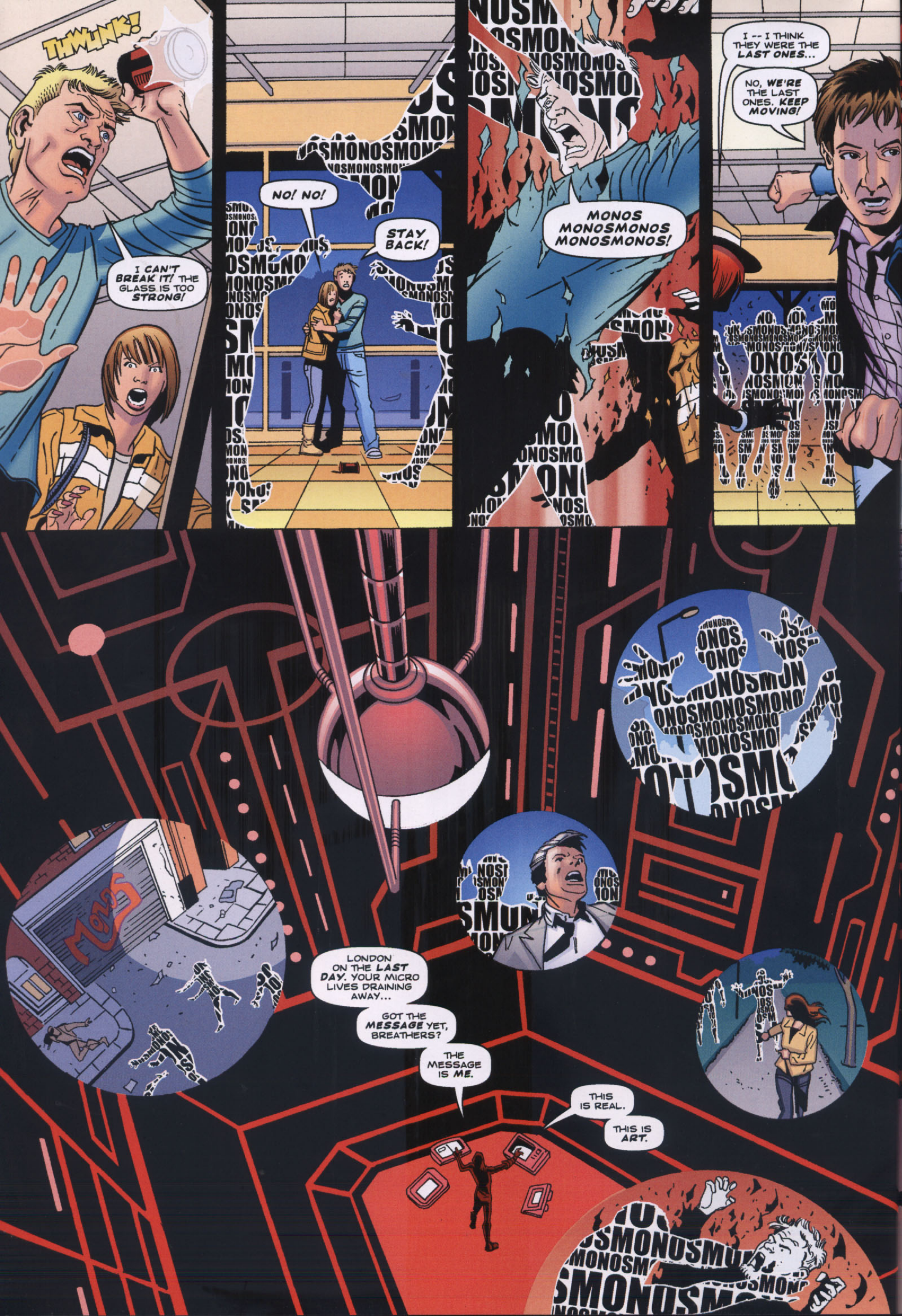
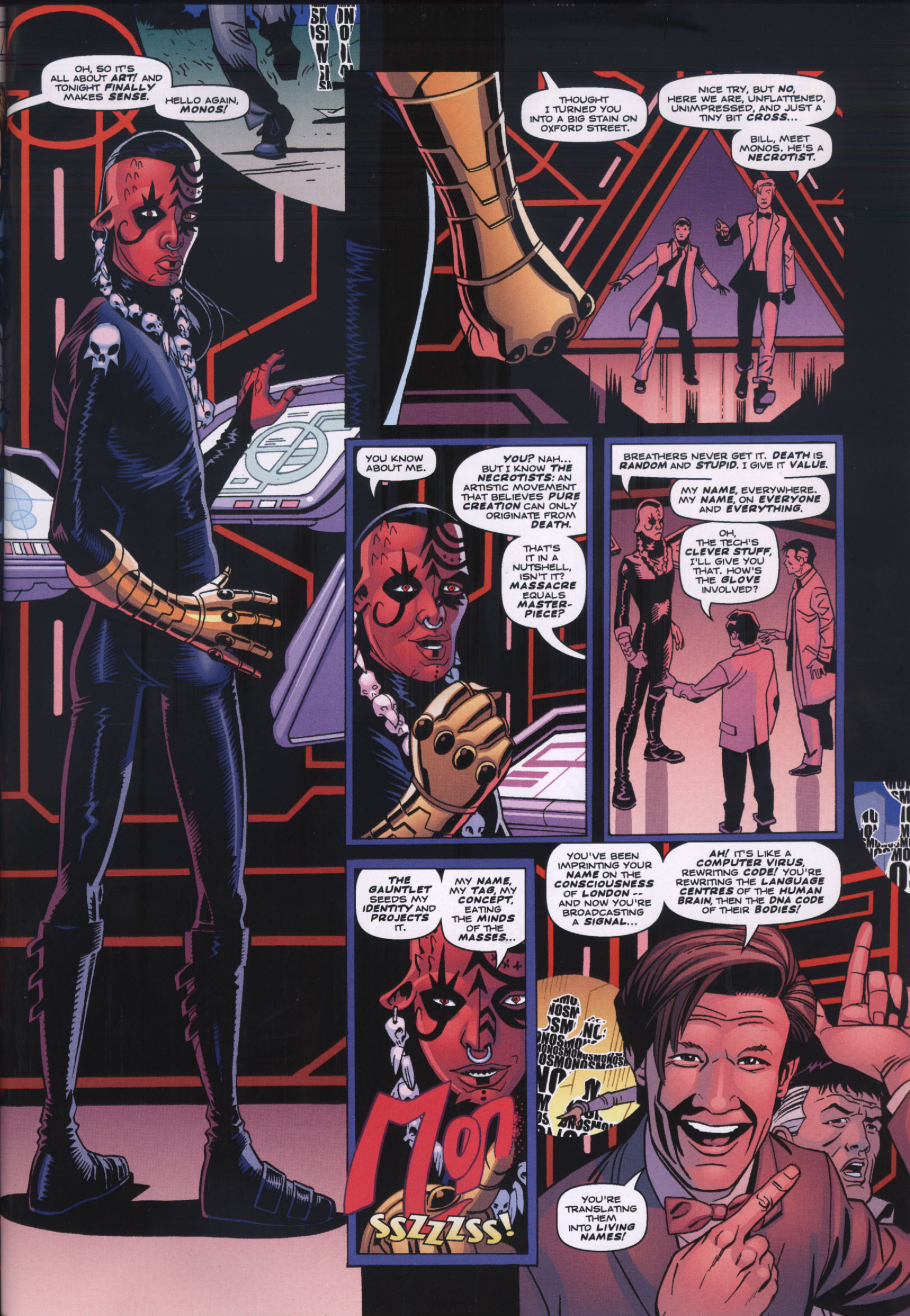
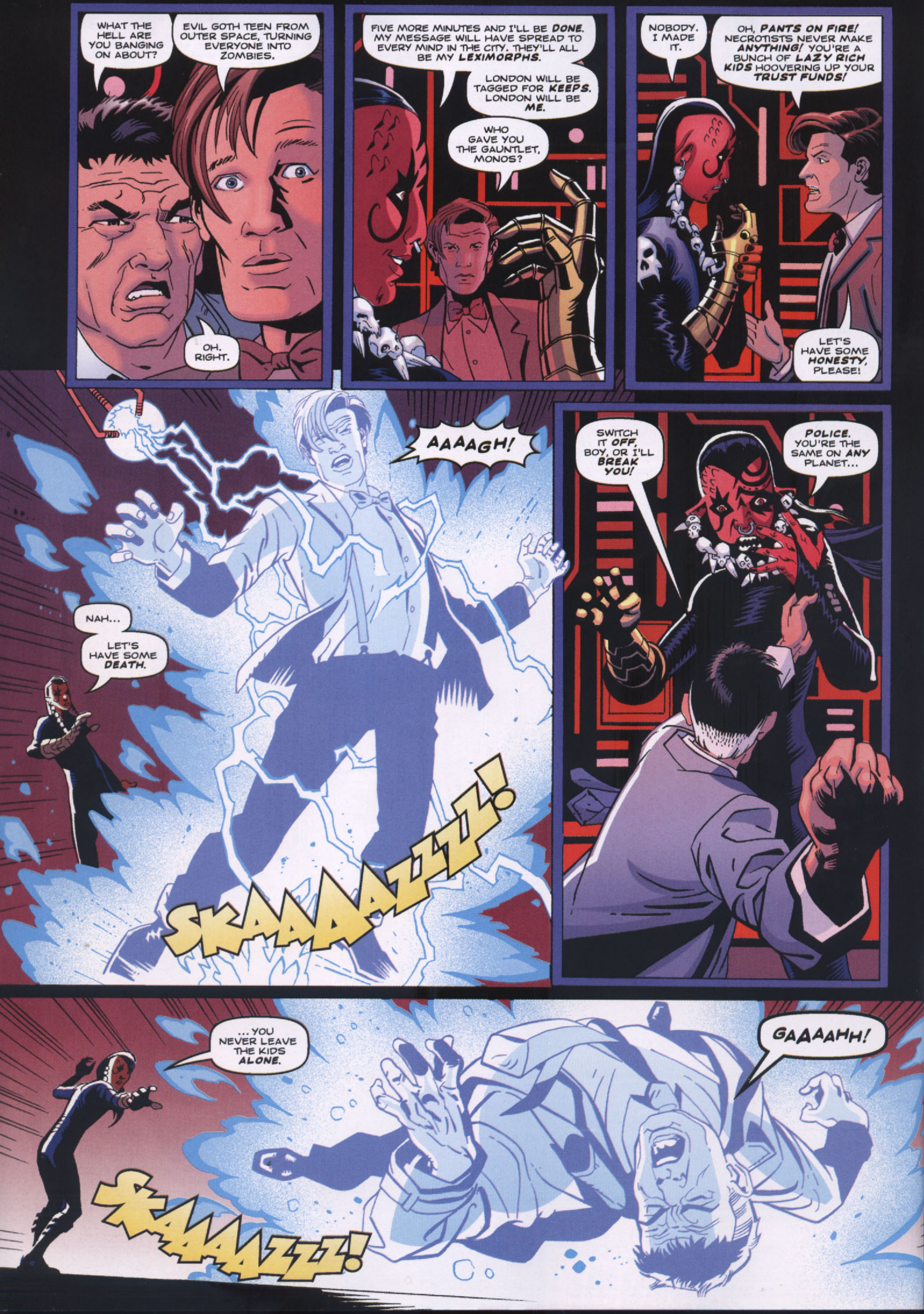
BRENDA, C-CAN YOU HEAR ME? IT'S STEVE...
NO! STAY BACK!
MONOS MONOSMONOS MONOSMONOS MONOS!!!
AAAAAH!
GREAT OFFERS
OH, NOT GREAT, NOT GREAT AT ALL...
EVERYONE, GET OUT! FAST!
BUT THE DOORS ARE LOCKED, AND HE HAD THE KEY!
THEN RUN! FIND A PLACE TO HIDE!
COME ON, JUDY!
WHAT ARE WE GOING TO DO?!
WHAT I ALWAYS DO WHEN THIS SORT OF THING HAPPENS...
I CALL MY DOCTOR!

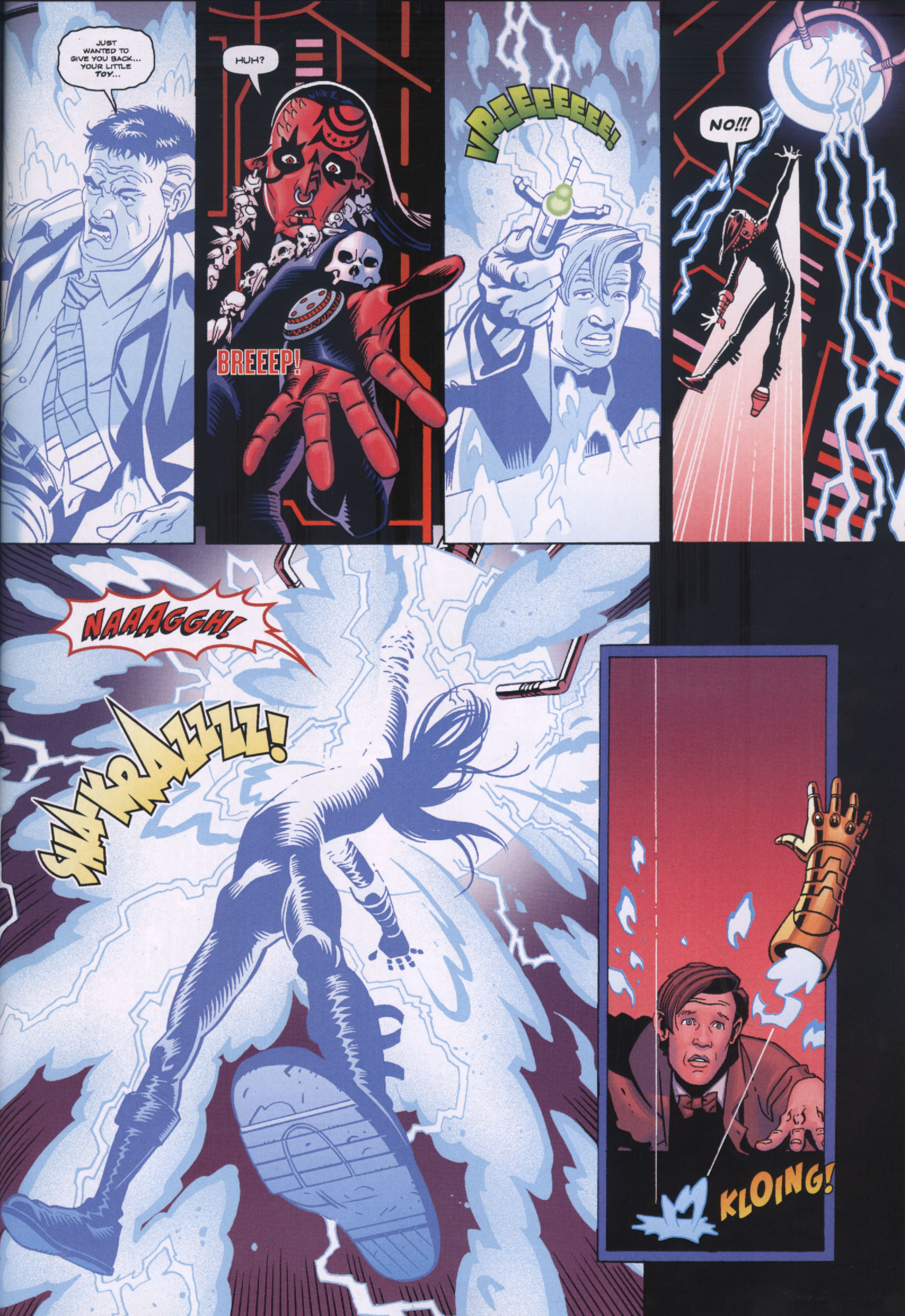

Y'KNOW, BOYS, IN TIMES OF CRISIS, I TRY TO STICK FIRMLY TO ONE SIMPLE RULE...
THUMP!
SHOP TILL YOU DROP!
K-KRASH!
SEE YA!
HELLO, RORY! WHAT'S NEW?
UH-HUH...
UH-HUH...
AH-HAH!
"MONOS", EH? THAT BLOKE GETS EVERYWHERE! JUST HANG ON, MY NEW FRIEND BILL AND I ARE ON THE CASE!
D-DOCTOR...
SOMETHING'S WRONG WITH M-MY EYES...
WHAT ARE YOU SEEING, BILL?
Monos
MONOS
MONOS
Monosmonos
MONOS
I MUST BE HALLUCINATING...
MONOS
MONOS
MONOS
MONOS
EVERYTHING'S JUST... MONOS...
MONOS...
MONOS...
monos
Monos

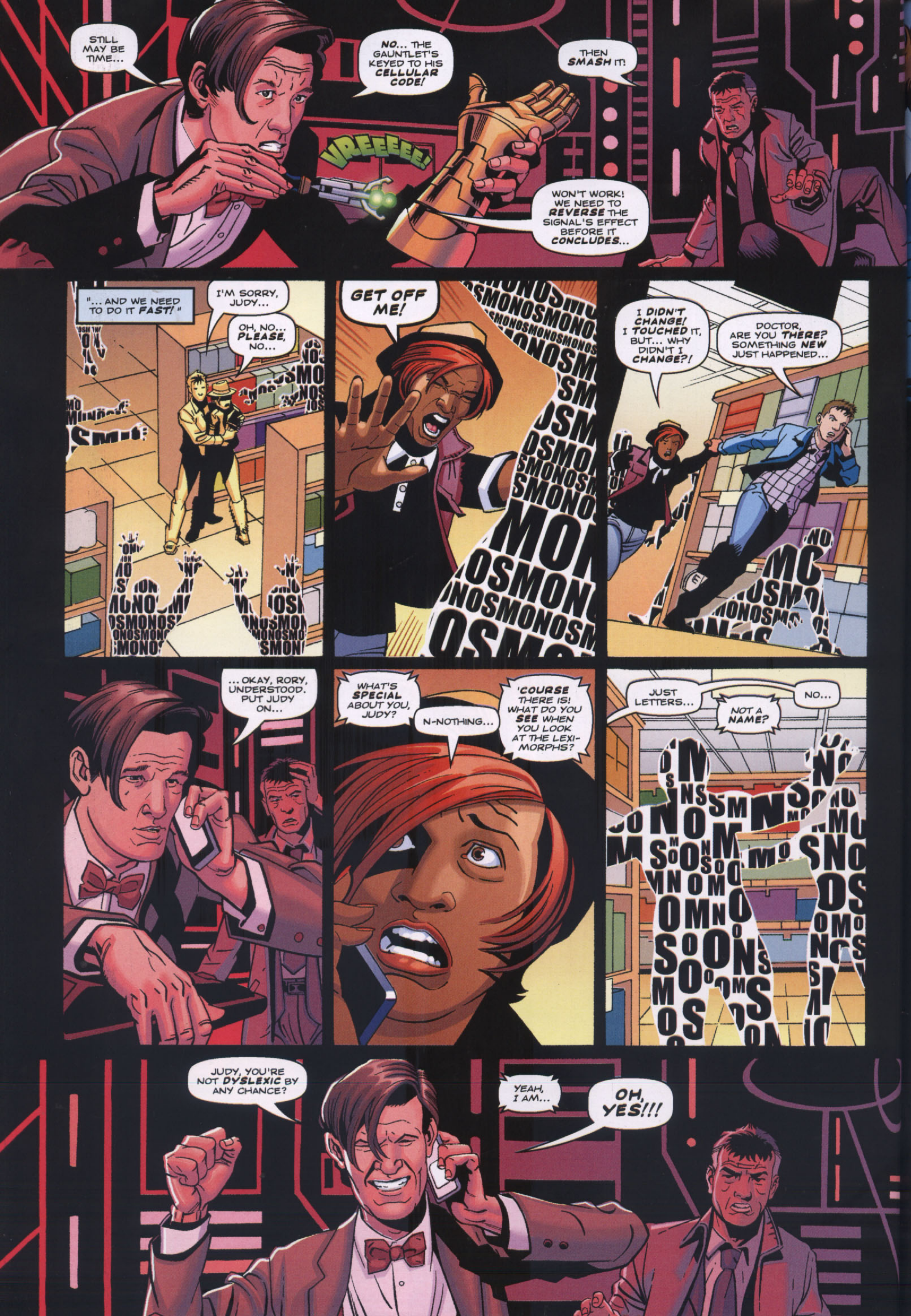

AAAIEE!
WHAT ARE THEY?
PEOPLE WHO'VE BEEN TRANSFORMED. NO, NOT TRANSFORMED...
TRANSLATED! THIS IS VERY BAD!
BILL, SAY YOUR FULL NAME.
W-WILLIAM MICHAEL STRINGER...
SAY IT AGAIN! OVER AND OVER!
WILLIAM MICHAEL STRINGER! WILLIAM MICHAEL STRINGER!
KEEP GOING, KEEP YOUR NAME ROLLING AROUND IN YOUR HEAD, DON'T LOSE FOCUS!
WILLIAM MICHAEL STRINGER!
I THINK I KNOW WHERE YOU-KNOW-WHO HAS PARKED HIMSELF...
... HAMPSTEAD HEATH?
HE WAS HEADING THIS WAY, AND IT'S THE HIGHEST NATURAL POINT IN LONDON -- THE PERFECT SPOT TO BROADCAST A SIGNAL...
BLOODY HELL. WHAT IS IT?
A SPACESHIP. A REALLY FANCY, OVERPRICED, LOOK-AT-ME-I'M-SO-COOL SPACESHIP...
... WITH RUBBISH LOCKS.
VREEE!

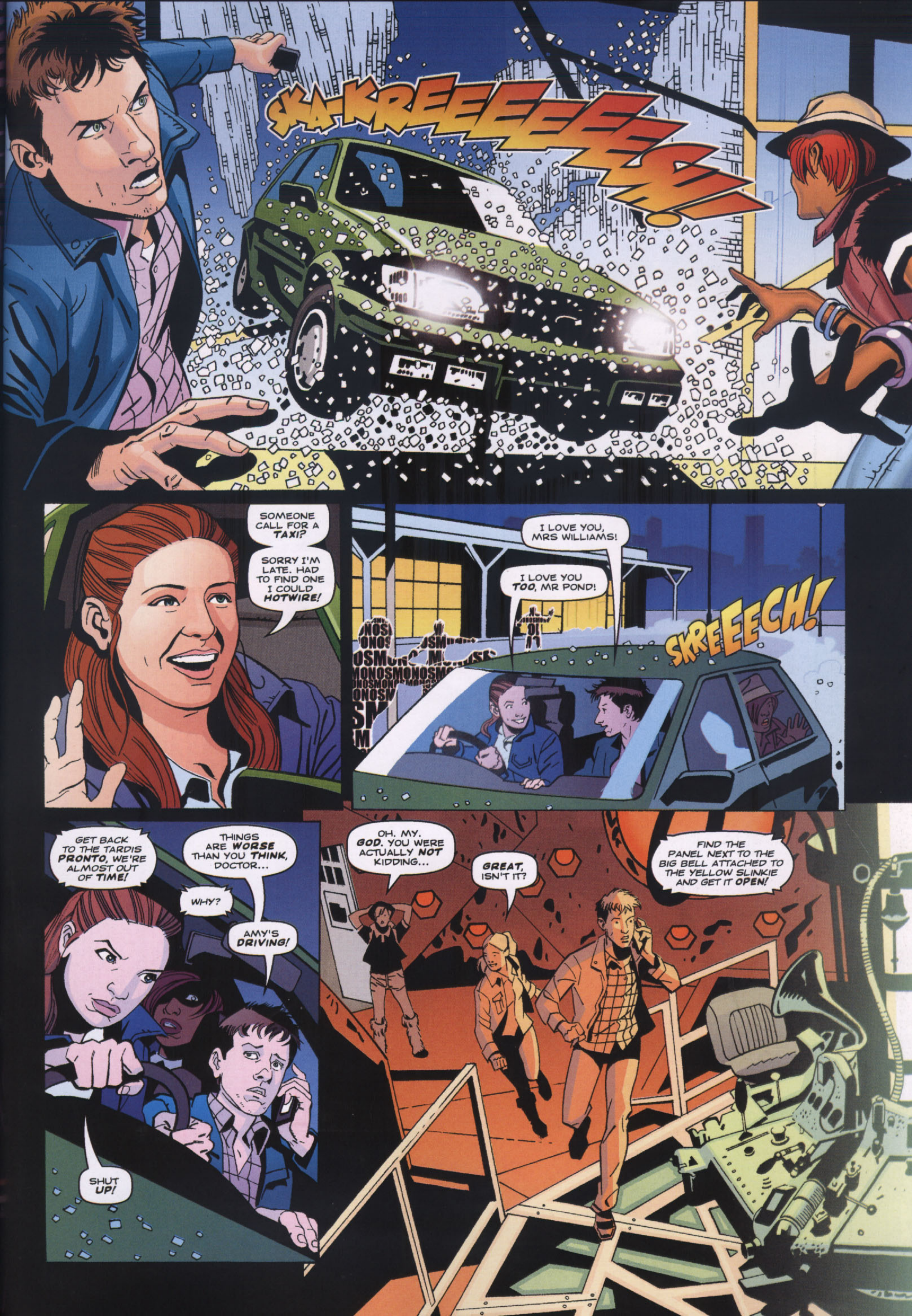

THWUNK!
I CAN'T BREAK IT! THE GLASS IS TOO STRONG!
NO! NO!
STAY BACK!
MONOS MONOSMONOS MONOSMONOS!
I -- I THINK THEY WERE THE LAST ONES...
NO, WE'RE THE LAST ONES. KEEP MOVING!
MONOS
LONDON ON THE LAST DAY. YOUR MICRO LIVES DRAINING AWAY...
GOT THE MESSAGE YET, BREATHERS?
THE MESSAGE IS ME.
THIS IS REAL.
THIS IS ART.

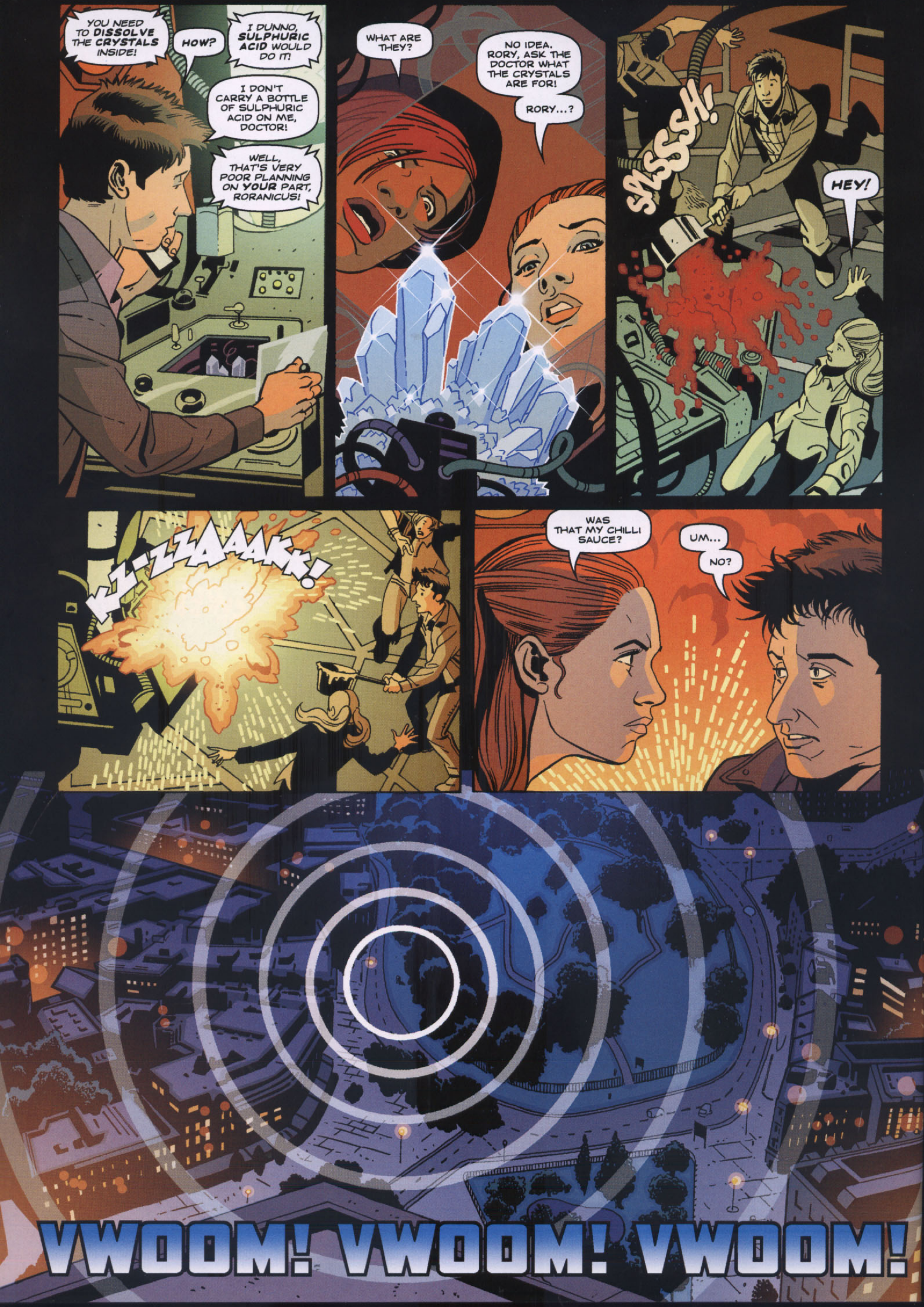

OH, SO IT'S ALL ABOUT *ART!* AND TONIGHT *FINALLY* MAKES *SENSE*.
HELLO AGAIN, *MONOS!*
THOUGHT I TURNED YOU INTO A BIG STAIN ON OXFORD STREET.
NICE TRY, BUT *NO*, HERE WE ARE, UNFLATTENED, UNIMPRESSED, AND JUST A TINY BIT *CROSS*...
BILL, MEET MONOS. HE'S A *NECROTIST*.
YOU KNOW ABOUT ME.
YOU? NAH... BUT I KNOW *THE NECROTISTS:* AN ARTISTIC MOVEMENT THAT BELIEVES *PURE CREATION* CAN ONLY ORIGINATE FROM *DEATH*.
THAT'S IT IN A NUTSHELL, ISN'T IT? *MASSACRE* EQUALS *MASTERPIECE?*
BREATHERS NEVER GET IT. *DEATH* IS *RANDOM* AND *STUPID*. I GIVE IT *VALUE*.
MY *NAME*, EVERYWHERE. MY *NAME*, ON *EVERYONE* AND *EVERYTHING*.
OH, THE TECH'S *CLEVER STUFF*, I'LL GIVE YOU THAT. HOW'S THE *GLOVE* INVOLVED?
THE GAUNTLET SEEDS MY *IDENTITY* AND *PROJECTS* IT.
MY *NAME*, MY *TAG*, MY *CONCEPT*, EATING THE *MINDS* OF THE *MASSES*...
MON
SSZZZSS!
YOU'VE BEEN IMPRINTING YOUR *NAME* ON THE *CONSCIOUSNESS* OF *LONDON* -- AND NOW YOU'RE BROADCASTING A *SIGNAL*...
AH! IT'S LIKE A *COMPUTER VIRUS*, REWRITING *CODE!* YOU'RE REWRITING THE *LANGUAGE CENTRES* OF THE *HUMAN BRAIN*, THEN THE *DNA CODE* OF THEIR *BODIES!*
YOU'RE TRANSLATING THEM INTO *LIVING NAMES!*

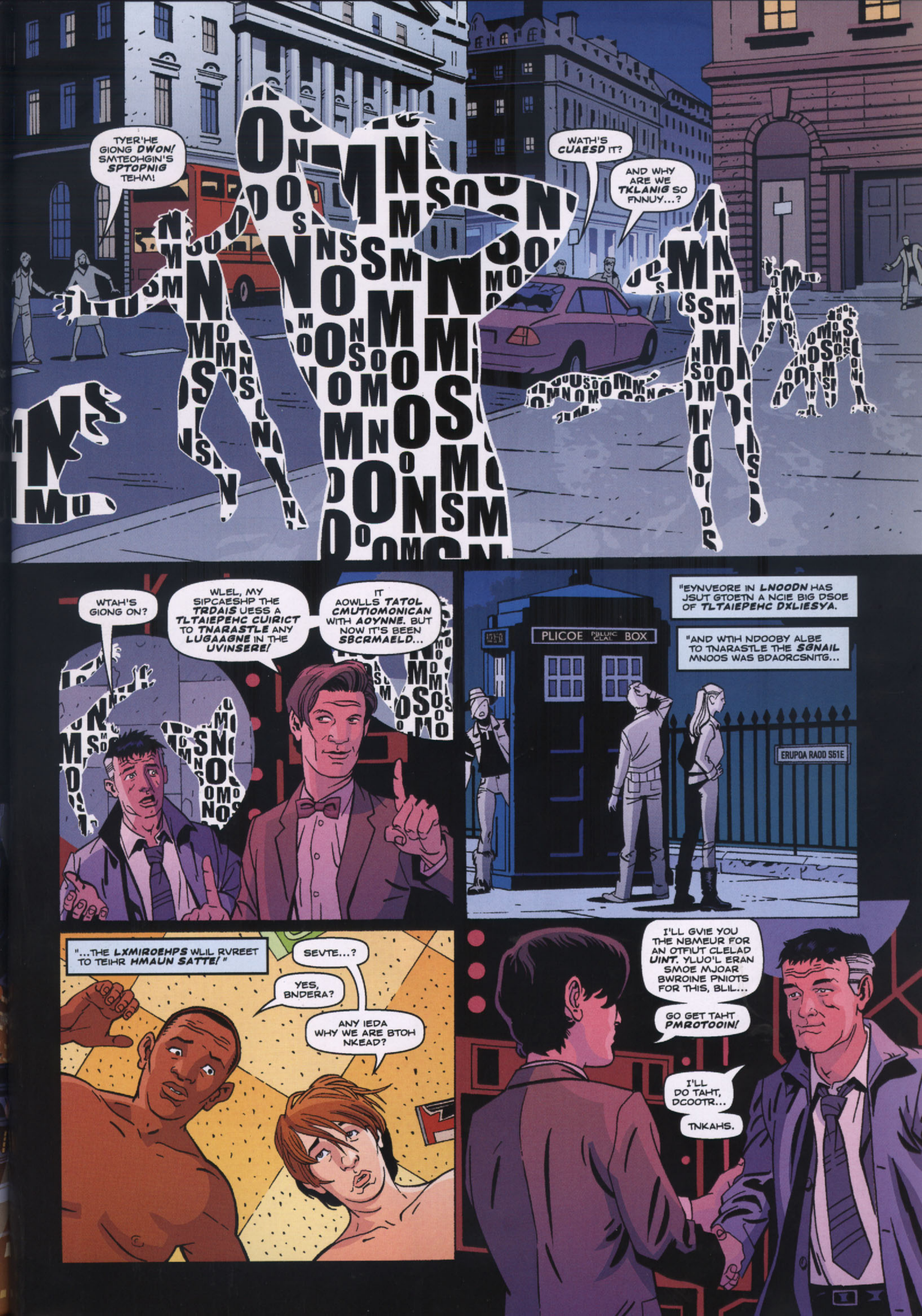

WHAT THE HELL ARE YOU BANGING ON ABOUT?
EVIL GOTH TEEN FROM OUTER SPACE, TURNING EVERYONE INTO ZOMBIES.
OH. RIGHT.
FIVE MORE MINUTES AND I'LL BE DONE. MY MESSAGE WILL HAVE SPREAD TO EVERY MIND IN THE CITY. THEY'LL ALL BE MY LEXIMORPHS.
LONDON WILL BE TAGGED FOR KEEPS. LONDON WILL BE ME.
WHO GAVE YOU THE GAUNTLET, MONOS?
NOBODY. I MADE IT.
OH, PANTS ON FIRE! NECROTISTS NEVER MAKE ANYTHING! YOU'RE A BUNCH OF LAZY RICH KIDS HOOVERING UP YOUR TRUST FUNDS!
LET'S HAVE SOME HONESTY, PLEASE!
AAAAGH!
NAH...
LET'S HAVE SOME DEATH.
SKAAAAAZZZZ!
SWITCH IT OFF, BOY, OR I'LL BREAK YOU!
POLICE. YOU'RE THE SAME ON ANY PLANET...
...YOU NEVER LEAVE THE KIDS ALONE.
GAAAAHH!
SKAAAAZZZZ!

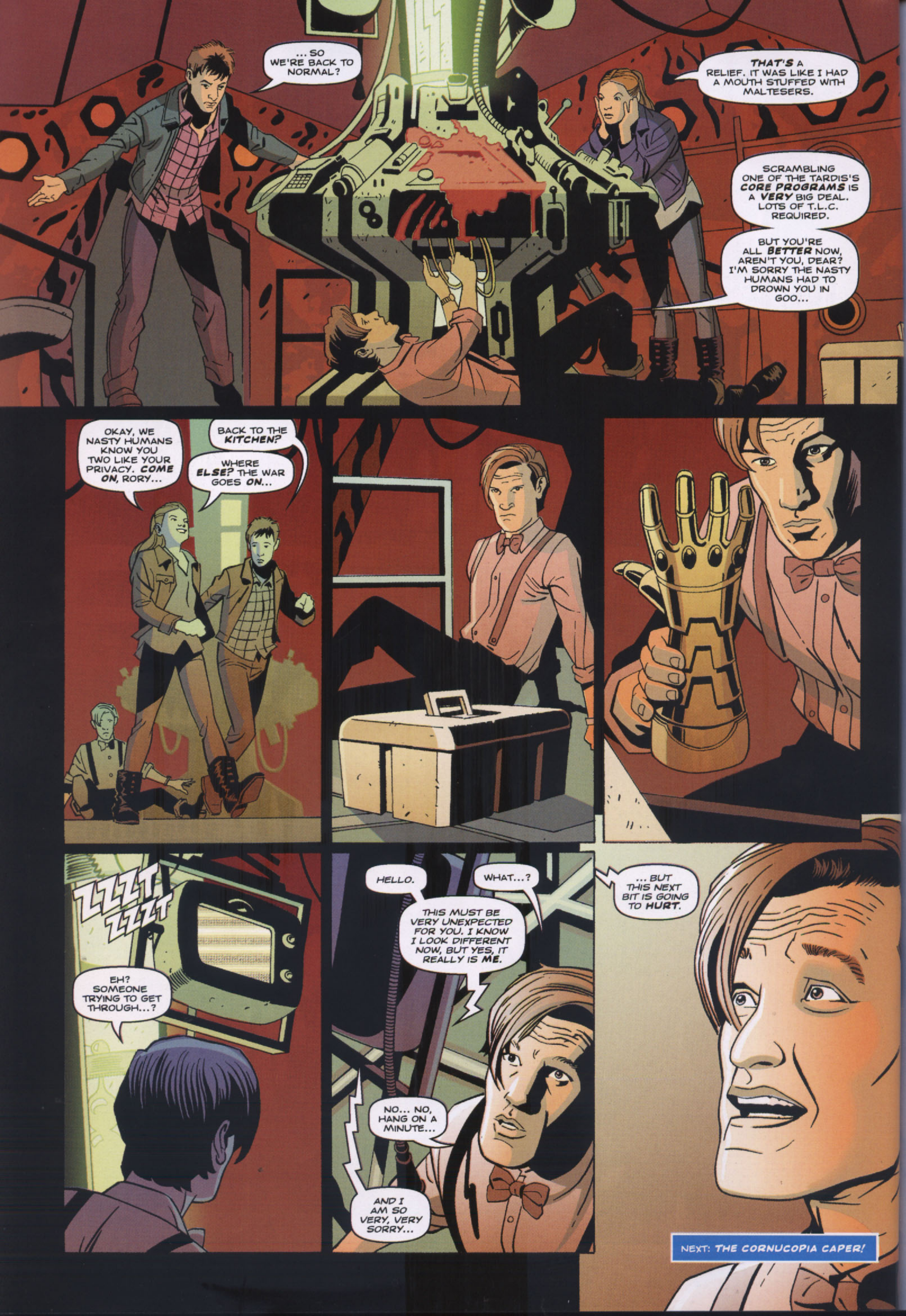

JUST WANTED TO GIVE YOU BACK... YOUR LITTLE TOY...
HUH?
BREEEP!
VREEEEEEE!
NO!!!
NAAAGGH!
SHAKRAZZZZ!
KLOING!


STILL MAY BE TIME...
NO... THE GAUNTLET'S KEYED TO HIS CELLULAR CODE!
THEN SMASH IT!
VREEEEE!
WON'T WORK! WE NEED TO REVERSE THE SIGNAL'S EFFECT BEFORE IT CONCLUDES...
"... AND WE NEED TO DO IT FAST!"
I'M SORRY, JUDY...
OH, NO... PLEASE, NO...
GET OFF ME!
I DIDN'T CHANGE! I TOUCHED IT, BUT... WHY DIDN'T I CHANGE?!
DOCTOR, ARE YOU THERE? SOMETHING NEW JUST HAPPENED...
... OKAY, RORY, UNDERSTOOD. PUT JUDY ON...
WHAT'S SPECIAL ABOUT YOU, JUDY?
N-NOTHING...
'COURSE THERE IS! WHAT DO YOU SEE WHEN YOU LOOK AT THE LEXI-MORPHS?
JUST LETTERS...
NOT A NAME?
NO...
JUDY, YOU'RE NOT DYSLEXIC BY ANY CHANCE?
YEAH, I AM...
OH, YES!!!


SKA-KREEEEEESH!
SOMEONE CALL FOR A TAXI?
SORRY I'M LATE. HAD TO FIND ONE I COULD HOTWIRE!
I LOVE YOU, MRS WILLIAMS!
I LOVE YOU TOO, MR POND!
SKREEECH!
GET BACK TO THE TARDIS PRONTO, WE'RE ALMOST OUT OF TIME!
THINGS ARE WORSE THAN YOU THINK, DOCTOR...
WHY?
AMY'S DRIVING!
SHUT UP!
OH. MY. GOD. YOU WERE ACTUALLY NOT KIDDING...
GREAT, ISN'T IT?
FIND THE PANEL NEXT TO THE BIG BELL ATTACHED TO THE YELLOW SLINKIE AND GET IT OPEN!


YOU NEED TO DISSOLVE THE CRYSTALS INSIDE!
HOW?
I DUNNO, SULPHURIC ACID WOULD DO IT!
I DON'T CARRY A BOTTLE OF SULPHURIC ACID ON ME, DOCTOR!
WELL, THAT'S VERY POOR PLANNING ON YOUR PART, RORANICUS!
WHAT ARE THEY?
NO IDEA. RORY, ASK THE DOCTOR WHAT THE CRYSTALS ARE FOR!
RORY...?
SSSSSH!
HEY!
KZ-ZZZAAAKK!
WAS THAT MY CHILLI SAUCE?
UM...
NO?
VWOOM! VWOOM! VWOOM!


TYER'HE GIONG *DWON!* SMTEOHGIN'S *SPTOPNIG* TEHM!
WATH'S *CUAESD* IT?
AND WHY ARE WE *TKLANIG* SO FNNUY...?
WTAH'S GIONG ON?
WLEL, MY SIPCAESHP THE *TRDAIS* UESS A *TLTAIEPEHC CUIRICT* TO *TNARASTLE* ANY *LUGAAGNE* IN THE *UVINSERE!*
IT AOWLLS *TATOL CMUTIOMONICAN* WITH *AOYNNE.* BUT NOW IT'S BEEN *SBCRMAELD...*
"EYNVEORE IN *LNOODN* HAS JSUT GTOETN A NCIE BIG DSOE OF *TLTAIEPEHC DXLIESYA.*
"AND WTIH NDOOBY ALBE TO TNARASTLE THE *SGNAIL* MNOOS WAS BDAORCSNITG...
PLICOE PBLUIC CLAL BOX
ERUPOA RADD S51E
"...THE *LXMIROEHPS* WLIL RVREET TO TEIHR *HMAUN SATTE!*"
SEVTE...?
YES, BNDERA?
ANY IEDA WHY WE ARE BTOH NKEAD?
I'LL GVIE YOU THE NBMEUR FOR AN OTFIUT CLELAD *UINT.* YLUO'L ERAN SMOE MJOAR BWROINE PNIOTS FOR THIS, BLIL...
GO GET TAHT *PMROTOOIN!*
I'LL DO TAHT, DCOOTR...
TNKAHS.


... SO WE'RE BACK TO NORMAL?
THAT'S A RELIEF. IT WAS LIKE I HAD A MOUTH STUFFED WITH MALTESERS.
SCRAMBLING ONE OF THE TARDIS'S **CORE PROGRAMS** IS A **VERY** BIG DEAL. LOTS OF T.L.C. REQUIRED.
BUT YOU'RE ALL **BETTER** NOW, AREN'T YOU, DEAR? I'M SORRY THE NASTY HUMANS HAD TO DROWN YOU IN GOO...
OKAY, WE NASTY HUMANS KNOW YOU TWO LIKE YOUR PRIVACY. **COME ON**, RORY...
BACK TO THE **KITCHEN?**
WHERE **ELSE?** THE WAR GOES **ON...**
ZZZT ZZZT
EH? SOMEONE TRYING TO GET THROUGH...?
HELLO.
WHAT...?
THIS MUST BE VERY UNEXPECTED FOR YOU. I KNOW I LOOK DIFFERENT NOW, BUT YES, IT REALLY IS **ME**.
NO... NO, HANG ON A MINUTE...
AND I AM SO VERY, VERY SORRY...
... BUT THIS NEXT BIT IS GOING TO **HURT**.
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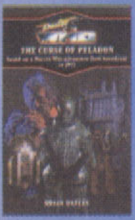

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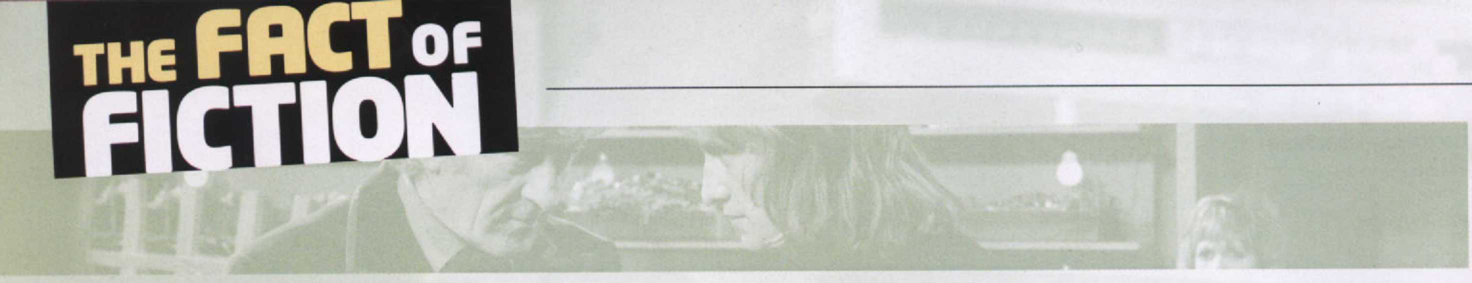


THE GREEN DEATH

Maggots! As big as a sock! There's something strange going on in Llanfairfach – it's green, it's wriggly, and it's deadly...

Feature by **ALAN BARNES**

The journo-boffins running the magazine *New Scientist* kept a mostly approving eye on *Doctor Who* throughout the early 1970s: 'Whoever cast Jon Pertwee as Dr Who deserves a medal, and Katy Manning as the doctor's sidekick is an improvement on the one who kept showing her knickers...' noted their 20 January 1972 write-up of *Day of the Daleks*, for example. What they didn't necessarily realise is that *Doctor Who*'s makers were keeping a close eye on *them* – and the rest of their fellows in the scientific press, too. *The Green Death*, as we'll see, drew not only on articles published in *New Scientist*, but *The Ecologist*, as well – whose D-for-doomsday special issue *A Blueprint for Survival* depressed producer Barry Letts so much, he went and co-wrote a story about it...

***The Green Death*'s of-their-moment obsessions might have relegated it to being of no more interest to a twenty-first-century viewer than an especially earnest edition of *Doomwatch* (which, according to one *New Scientist* letter-writer of 13 July 1972, had 'sold out to its ultimate controllers: industry and... the CIA'!) were its environmentalism not underpinned by a lasting humanism. Because *The Green Death* is all about humans; no aliens here. You may or may not think, like Cliff, that we still live "a petrol-stinking, plastic rat-trap life" – but you needn't be green to shed a tear as fledgling Jo finally flees the UNIT coop. The moral of the story, then? "Never trust a Venusian shanghorn with a perigosto stick." Why, were you expecting something else?**

EPISODE ONE
FIRST BROADCAST: 19 MAY 1973

Llanfairfach Colliery has been shut down...

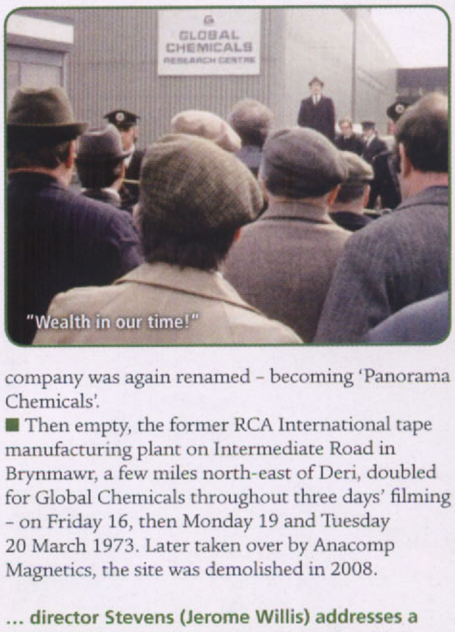
■ The pithead exteriors were filmed at Ogilvie Colliery at Deri, Glamorgan, between Monday 12 and Tuesday 13 February 1973 – exactly 50 years after the commencement of coal winding at the mine. Ogilvie's South Pit, however, had been out of action since 1971, following an underground fire... and, before 1973 was out, *Green Death* villain Stevens' Episode One line about the National Coal Board being "forced to close the pit" had taken on the air of prophecy. On 7 November, in the course of a House of Commons debate, future Labour Party leader Neil Kinnock, then MP for Bedwellty, described the Coal Board's plan to close down the 'marginally uneconomic' Ogilvie 'with all that coal underground which could be exploited' as 'the economics of a madhouse'. On 21 January 1974, the plight of the 630 Ogilvie miners, who blamed the Colliery's losses on the Board's 'persistence in working dirty seams', was again highlighted by another future Labour leader: Michael Foot, then MP for Ebbw Vale, pointed out that throughout the fuel crisis of 1973-4, the value of the reserves at Ogilvie might well have 'trebled, if not quadrupled', meaning Ogilvie's apparent losses 'might have looked very different on the balance sheet today'. But to no avail: the Board got its way in 1975 – and the Colliery's overgrown slag heaps and mine workings today form part of the scenic Parc Cwm Darran: *your.caerphilly.gov.uk/countryside/country-parks/parc-cwm-darran*

... but deep underground, a miner, Hughes (John Scott Martin), is rushing towards a cage lift...

■ In Episode Two, Bert refers to "poor Ted Hughes" – no relation, we presume, to the later Poet Laureate, a Yorkshireman!

Outside the nearby Global Chemicals Research Centre...

■ Stevens' company was originally 'Universal Chemicals', then 'United Chemicals' – becoming 'Global Chemicals' after it was realised that a United Chemicals really existed. For Malcolm Hulke's novelisation *Doctor Who and the Green Death* (Tandem Publishing Ltd/Target Books, 1975), the company was again renamed – becoming 'Panorama Chemicals'.



"Wealth in our time!"

■ Then empty, the former RCA International tape manufacturing plant on Intermediate Road in Brynmawr, a few miles north-east of Deri, doubled for Global Chemicals throughout three days' filming – on Friday 16, then Monday 19 and Tuesday 20 March 1973. Later taken over by Anacomp Magnetics, the site was demolished in 2008.

... director Stevens (Jerome Willis) addresses a crowd of former miners, promising "Wealth in our time!"

■ Stevens' speech – "I have in my hand a piece of paper which will mean a great deal to all of you..." – paraphrases two quotes given by British Prime Minister Neville Chamberlain on 30 September 1938, when he flew back from Munich after betraying Czechoslovakia by signing a peace treaty with Hitler: "... here is the paper which bears [Hitler's] name upon it as well as mine," Chamberlain told the crowd gathered at Heston Aerodrome; later, outside 10 Downing Street, he described the worthless treaty as 'peace for our time'.

■ In Malcolm Hulke's retelling, the piece of paper waved by Stevens turns out to be 'the menu from the hotel where he had stopped off to have lunch, but he knew no one could get near enough to read it...'

As the cage lift ascends, Hughes sees the back of one hand is glowing green...

The government has given Global's plans the go-ahead, says Stevens... ►

"Devilish creatures spawned by the filthy by-products of your technology!"

ESSENTIAL INFO

■ First aired in 1973 as the fifth and final adventure in *Doctor Who*'s tenth anniversary season, *The Green Death* remains one of the most explicit polemicals ever put out by *Doctor Who*. Script editor Terrance Dicks recalled: 'There was a time when [producer] Barry [Letts] got terribly agitated about the ecology, and the world was all going to hell, and he got really gloomy and depressed about it... Barry was grumbling about it and saying, "Well, what can I do?"; and I said, "Well, what you ought to do is use the position where you are to legitimately express those feelings..."'

■ According to the latest issue of archive research magazine *Nothing at the End of the Lane* (*www.endofthelane.co.uk*), the production team envisaged a very different sort of adventure at first: as described in a planning document of April 1972, *The Amoeboids* had 'giant flying macrophages' – 'space scavengers' – coming 'to clean up poor old polluted Earth'. By Thursday 30 November, however, Robert Sloman (the uncredited Letts' co-writer on both of the previous two season finales) had been commissioned to deliver scripts for *The Green Death* – which would now 'write out' the Third Doctor's UNIT assistant, Jo Grant (Katy Manning).

■ Under Michael Briant's direction, *Doctor Who* travelled to South Wales – for the first time! – for seven days' location filming between Monday 12 and Tuesday 20 February 1973. Studio recordings at BBC Television Centre were divvied up into three two-day studio sessions: Episodes One and Two (plus the Pithead Office scene in Episode Three) on Monday 2 and Tuesday 3 April respectively; Episodes Three and Four on Monday 16 and Tuesday 17 April; and finally Episodes Five and Six (plus the Computer Room scene in Episode Four) on Sunday 29 and Monday 30 April.

■ Described by popular historian Dominic Sandbrook as one of the 'best and most revealing' *Doctor Who* stories of the early-to-mid 1970s – but as 'the one with the maggots' by almost everyone else – *The Green Death* ranked 39th in **DWM**'s *Mighty 200* poll of 2009.

■ "Coal is a dying industry," asserts Stevens. "Oil is our future now, and the government agrees with me..." In *When the Lights Went Out: What Really Happened to Britain in the Seventies* (Faber and Faber Ltd, 2009), historian Andy Beckett points out that in September 1971, 'oil overtook coal as the leading fuel consumed in Britain for the first time'; and shows that the discovery of North Sea oil in September 1969, 'and the dramatic economic benefits... it was expected to bring, had a profound influence on the British governments between 1970 and 1979'.

■ Just a few lines into his *Green Death* novelisation, fervent Marxist Hulke describes how 'government economists in London had "proved" [Hulke's quote marks] it was better business to buy oil overseas than mine coal here in Britain...'

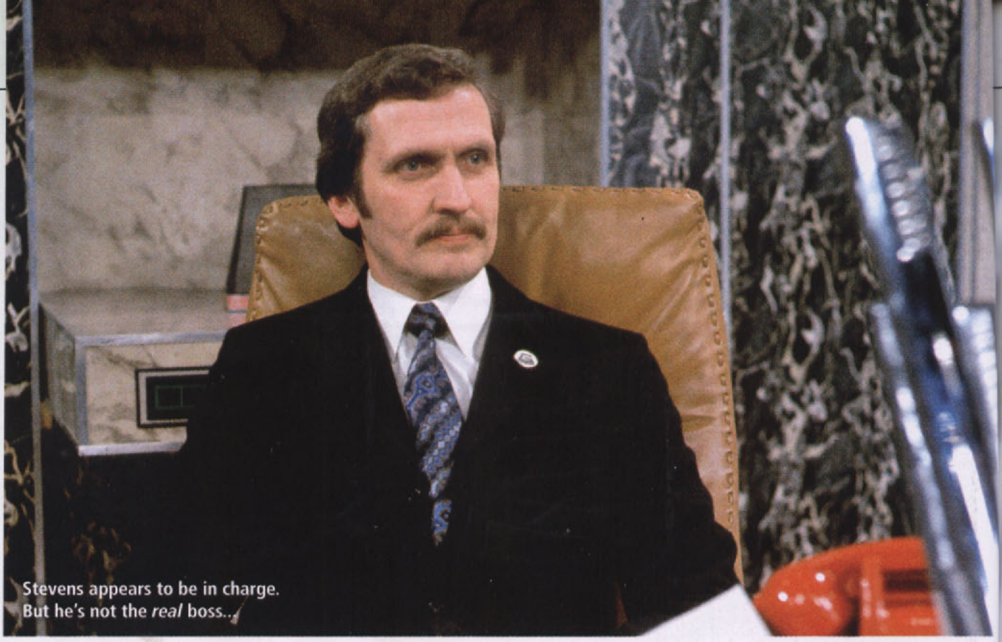
... only to be heckled by the Nobel Prize-winning Professor Clifford Jones (Stewart Bevan) – who claims that Global's expansion will create muck, devastation and death.

■ We never learn which of the six Nobel Prizes was won by DNA-synthesising Jones (a 'brilliant, if wayward, biochemist' in stage directions): Physiology or Medicine, perhaps? Chemistry? Peace, even?

■ 'Several people' nominated Stewart Bevan, then Jo actor Katy Manning's partner, for the role of Jones – but director Michael Briant 'really did not want to see him as I was concerned I might cast him for the wrong reasons and worried what the chemistry would be like in the rehearsal room if I did...' But, after he'd 'interviewed lots of actors but did not find the image in my head', he 'decided to see Stewart and of course he was perfect...' Bevan also recalls being the only auditionee to read Jones in a Welsh accent.

■ Hulke has it that Jones isn't Welsh, having 'come to the village only two years before' – and, when he tries to speak Welsh at the miners, Morgan the milkman [sic] berates him: '"For goodness' sake, man, stop talking Welsh with that stupid Cardiff accent. You only learnt it out of a book..."'

■ What's more, Jones (or maybe, noveliser Hulke) then presumes to chastise the miners for giving in to Global, by stirring up memories of the General Strike of 1926: 'For seven bitter months the coal miners had remained on strike until finally they were defeated because they had no food. "I was only a boy in those days," said Dai Evans quietly, remembering the humiliation...'


Stevens appears to be in charge. But he's not the *real* boss...

They're interrupted by the distant Colliery siren – sounded by Hughes, who lies inert, patches of a phosphorescent green on his face and hands...

■ ... hence the title. Writer Robert Sloman later confessed that the 'green death' itself was plagiarised from a story he'd read as a boy, involving 'some kind of spray, the product of a criminal mind' that killed by penetrating the skin: 'I remember a policeman said, "Look at this dog," touched it, and said, "It's red hot." He then dropped dead...' Alas, *The Fact of Fiction* has been unable to identify the exact source, but such a device would appear to be reminiscent of the insidious methods favoured by author Sax Rohmer's criminal genius Fu Manchu and his many rivals/imitators of the 1920s and 1930s – hugely popular at a time when the young Sloman (born 1926) might easily have lapped them up.

In the UNIT laboratory, Dr Who (Jon Pertwee) tells his assistant Jo Grant (Katy Manning) that he's wired co-ordinates for the planet Metebelis Three into his TARDIS.

■ This Doctor's Lab set was first erected for *The Three Doctors* (1972-3).

■ Metebelis Three was first mentioned in *Carnival of Monsters* (1973), earlier in the season – where the TARDIS unexpectedly landed in the cargo hold of the *SS Bernice*, despite the Doctor having programmed it for "the famous blue planet of the Acteon group..."

... but Jo is distracted by a story in her newspaper, telling how "'at last the Ministry has given the green light to Global Chemicals'", despite Jones' objections.

■ The 'green light' – geddit? There's dramatic irony for you!

"Well, don't they realise the pollution it will cause?" exclaims Jo, before going to pack a suitcase – not to go with the Doctor to collect one of Metebelis' famous blue sapphires, but to travel instead to South Wales.

At the pithead, [Dai] Evans (Mostyn Evans) tells Jones that Hughes was carrying out a monthly inspection. The green glow resembles the phosphorescence of putrefaction, says Jones – but Hughes has been dead for less than an hour.

■ In editing, Episode One lost several sequences, cut for time – including, here, Global man Elgin's arrival (in the company of two menacing Guards) to tell Evans that the police will inform Hughes' Auntie of her nephew's death – the circumstances of which Global doesn't want made public.

■ Which raises the question: if Global can rely on the police to keep schtum, how does the Brigadier get to hear about Llanfairfach's 'green man' in the first place...? (Perhaps that's why he spends the first part of his time in Wales in civvies – he's acting on an informal tip-off.)

Brigadier Lethbridge Stewart (Nicholas Courtney) fails to persuade the Doctor to help him investigate the green man at Llanfairfach. Jo declares her intention to stop Global, "even if it means resigning from UNIT" – but accepts the Brigadier's offer of a lift to Wales, nonetheless.

■ According to the Brigadier, the papers call Jones "the Nutcake Professor" – after the Jerry Lewis comedy *The Nutty Professor* (1963), we presume.

■ "And you want to go down there to help [Jones] in his noble fight against the windmills...?" the Brigadier asks Jo, alluding to an episode in Miguel de Cervantes' *Don Quixote* (1605-15), in which the hero prepares to do battle against 'thirty or forty hulking giants' seen in the distance – which turn out, in fact, to be nothing more than windmills.

■ Hulke's version of Jo is altogether more fiery, referring to '"our stupid Government"', and giving the Brigadier short shrift when he labels Jones '"an impractical dreamer"': '"So, sir, were Jesus of Nazareth, Christopher Columbus and Marconi."'

■ The novelisation squares away the Brigadier's uncharacteristic tolerance of Jo's dereliction of duty; checking her file, he notes that she's got two weeks' leave owing.

The Doctor tells Jo to tell the Brigadier he'll follow them down to Wales... after his trip to Metebelis. In Wales, and in civvies, the

A BLUEPRINT FOR SURVIVAL!

The big motivating factor behind *The Green Death*, and the reason why producer and co-writer Barry Letts suddenly became so 'terribly agitated' about ecology, was (as Letts confirms in the *Green Death* DVD commentary) *A Blueprint for Survival*, a special issue of the magazine *The Ecologist* – volume 2, number 1, published in January 1972. Principally authored by Edward Goldsmith and Robert Allen, the *Blueprint* proposed measures to deal with the near-insurmountable damage done to the environment, beginning with the assertion: 'The principal defect of the industrial way of life with its ethos of expansion is that it is not sustainable.'

The Green Death scripts reflected many of the *Blueprint*'s obsessions. On industrial pollution, for example: 'The substitution of synthetic compounds for naturally occurring compounds has created serious environmental damage, since in some cases the synthetics can be broken down only with difficulty and in others not at all' (which is exactly Jones' objection to "Bateson's polymerisation" – "a thick sludge you can't break down in any way, like a liquid plastic"); and 'There are half a million man-made chemicals in use today, yet we cannot predict the behaviour or properties of the greater part of them... once they are released into the environment' (*ie*, the waste that mutates the maggots).

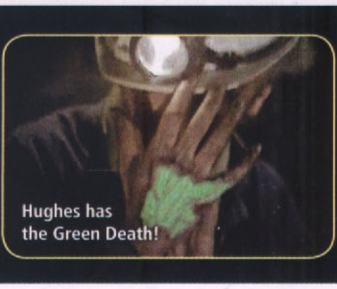
Elsewhere, the *Blueprint* used '*per capita per diem* protein intake' to help calculate the 'optimum population for the world'; *The Green Death*, likewise, repeatedly refers to the need for protein, from the Doctor's assertion that "Protein's the thing for breakfast" to Jones' championing of "High-protein fungus" as the solution to the world's food problems.

The *Blueprint* also advocated 'the invention, promotion and application of alternative technologies' and 'the formation of communities small enough to be reasonably self-regulating and self-supporting' (the Nuthutch, in a nutshell). However: South Wales, in particular, was nominated as one of the 'highly urbanised' areas where the creation of such communities would be problematic; but the *Blueprint* suggested that 'community collapse' (albeit in 'undeveloped countries') could be halted by 'the abandonment of large-scale industrial projects for the development of intermediate technologies at village level' (thus Global's demise makes way for the expansion of the Nuthutch, making "Work for the valleys!").

Ecologist
A BLUEPRINT FOR SURVIVAL

The original *Blueprint* is available to read online: *www.theecologist.info/key27.html*

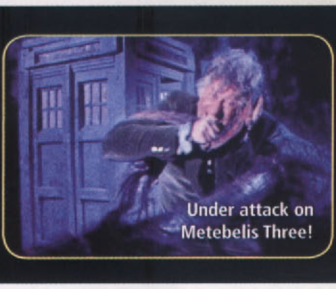
Jo can barely contain her excitement as she claps eyes on Professor Jones' colourful collection of mushrooms.



Hughes has the Green Death!

Jo packs for a trip to Wales.

The Brig and Jo. Stylish.



Under attack on Metebelis Three!

> **'Several people nominated Stewart Bevan - then Katy Manning's real-life partner - for the role of Professor Clifford Jones.'**

Brigadier stops to ask a Milkman (Ray Handy) for directions... and soon drops Jo at Jones' 'Wholeweal Community', which the locals call 'the Nuthutch'.

■ The Nuthutch was Troed-y-Rhiw-Jestyn, a farm building off the beaten track at Bargoed Terrace, near Deri - as seen in scenes filmed on the morning of the first day on location, Monday 12 March 1973.

■ In the novelisation, the Hutch is a Hatch - whose exterior walls are marked with chalk graffiti: 'NUTTERS GO BACK TO CARDIFF'.

■ "Well - a girl's got to do what a girl's got to do," Jo tells the Brig, after 'A man's gotta do...' - said not by Alan Ladd in *Shane* (1953), to whom the phrase is commonly attributed, but Fred MacMurray in *The Rains of Ranchipur* (1955).

The TARDIS materialises on Metebelis Three. Stepping out, the Doctor is grabbed by a tentacle...

■ Lit by blue arc lamps, the Metebelis scenes were filmed at a small quarry linked to the Ogilvie Colliery on the afternoon of Tuesday 13 March.

■ These scenes are much elaborated on in the Target telling, in which Metebelis orbits 'a huge blue sun': 'No space traveller had landed there in three hundred thousand years since a lone Time Lord stayed for a few hours...' Here, the Doctor is spat at by blue flowers, attacked by a venomous blue butterfly, has his finger bitten by one of three blue-beaked birds... and then turns to see 'a herd of blue unicorns bearing down upon him'.

Looking around the apparently empty Wholeweal, Jo enters Jones' lab - but keeps the door open, potentially ruining the Professor's experiments with fungi.

■ "'No work, no food' - logically, aesthetically and morally right," reckons Jones. Seemingly derived from the teachings of the Chinese Zen master Baizhang Huaihai (*aka* Hyakujō Ekai, 720–814), the saying surely betrays the influence of practising Buddhist Barry Letts.

■ Jo (possibly) ruining Jones' toadstool crop echoes her first ham-fisted encounter with the Doctor - extinguishing three months' worth of labour in *Terror of the Autons* (1971).

Not realising she's talking to Jones, Jo - who'd phoned ahead to warn Wholeweal's 'Mum', Nancy, of her arrival - is told to sit and wait for the Professor.

■ "Oh, our Nancy, that is," says Jones. "Yeah, Nancy with the laughing face." He's alluding to the song *Nancy (with the Laughing Face)* (1942) - 'Picture a tomboy in lace/That's Nancy with the laughing face' - which was released as a single by Frank Sinatra in 1945, who erroneously believed lyricist Phil Silvers (yes, *that* Phil Silvers) to have written it in honour of his daughter (yes, *that* Nancy).

While the Doctor runs across the surface of Metebelis, Jones shows Jo his new hybrid toadstool, a high-protein fungus to replace meat - and Jo finally realises who he is.

■ As scripted, the Jo/Jones scenes in Episode One were very different. Jones described the Professor as 'pretty repulsive at times... Spouts a lot of "love thy neighbour" guff and then doesn't even notice the people under his feet... bites his fingernails - he's apt to make a sort of slurping noise when he's eating - and sometimes he just forgets to have a bath...' Outraged, Jo defended the sainted Professor - 'Clifford Jones is just about the most human human being alive today!' - adding, 'I think you're quite horrible.' At this point, Nancy entered and gave the game away. All this was heavily reworked just before recording when Nancy actor Mitzi McKenzie (*aka* Mitzi Webster - Mrs Martin in the Briant-directed *Colony in Space*, 1971) proved suddenly unavailable (her Episode One credit was retained, nonetheless).

■ Hulke adapts the scene as originally scripted - and gives 'plump' Nancy the surname 'Banks'. ►

◄ From Stevens' office, the Brigadier tries to call the Doctor at UNIT HQ…

■ The first of the scenes set in Stevens' Office was cut for time: here, Stevens introduced the Brigadier to Elgin, who said that the Minister (of Ecology, we presume) has restricted reports of Hughes' death, by imposing a D-notice. (Hulke retains this dialogue -adding, for the benefit of politically unenlightened junior readers: 'D notices are sent to all newspapers, and to television and radio news services, when there is something the Government wants kept secret…')

■ A lengthy Jones polemic was also removed: here, Jones lectured Jo on how "The world's gone wrong" - and explained how the Wholewealers are "trying to find out how to live an alternative that's a real one". His lost line, "We want to be human beings again - not robot slaves of the machine" was surely intended to slyly seed the reveal of the real BOSS at Global, later in the serial…!

The Doctor, however, is still on Metebelis Three, reaching out to one of its sapphires…

While Stevens tells the Brigadier he can now produce 25% more petrol from a given quantity of crude, Jones enthuses to Jo about the alternative technologies used at the Nuthutch.

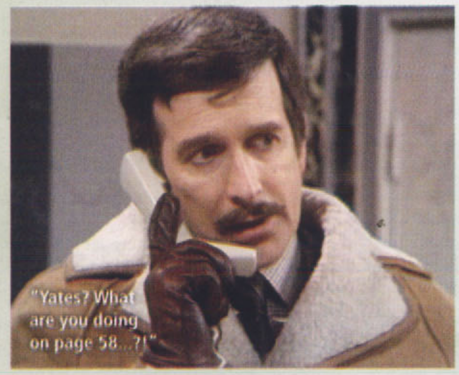
■ "Heat from the river," exposits Jones, "and the heat pump works on electricity generated by a windmill. Alternative technology, see…" These details, and Jones' description of the Nuthutch as a "biotechnic research unit", came from *Alternative technology – politics and yoghurt?*, an article by Michael Kenward published in the magazine *New Scientist* on 11 January 1973 - bang in the middle of *The Green Death*'s writing process, serendipitiously enough! Although Sloman had originally been inspired by 'several friends who actually went off and joined these little groups that breed their own stock and weave their own outfits', *New Scientist* described how former *Science Journal* editor Robin Clarke, now part of an organisation called Biotechnic Research and Development (BRAD), had set up an 'alternative technology research establishment' at a hill farm in Wales - where four families, including children, would 'experiment with biotechnic systems' including 'a heat pump to extract heat from the stream and warm the house… Eventually a windmill should do the job'. (As it transpired, Clarke had departed BRAD by August 1974, citing 'personal as well as policy differences'.)

Stevens' process purports to minimise pollution – claims pooh-poohed by Jones, who reckons it must create "a thick sludge you can't break down." Hughes' death has led Jones to suspect that Global may be pumping the waste into the old mine workings – but says he's too busy to help Jo investigate. She leaves.

At the pithead, Evans tells his colleagues Bert [Pritchard] (Roy Evans) and Dave [Davies] (Talfryn Thomas) that he means to find out what killed Hughes: "I'm going down."

■ Insert your own 'Evans above!' joke: Mostyn Evans, playing Dai Evans, is here joined by Roy Evans, previously Trantis in *The Daleks' Master Plan* (1965-6).

■ Hulke renames 'Bert Williams', and - incredibly - describes 'Dave Griffiths' thus: 'Like many Welshmen he was short and dark eyed…'



"Yates? What are you doing on page 58…?!"

The Brig and the Doctor admire Dave's impressive incisors.

> **'The maggots were foam-wrapped puppets – and some were furnished with weasels' jaws.'**

Stevens fails to persuade the Brigadier to seal off the mine. The Doctor rushes through a hail of rocks and spears to reach the TARDIS… and is soon driving to the Global plant. Seeing the Doctor arrive, the Brigadier departs…

■ … meaning the Brig's been sitting around in Stevens' office for as long as it's taken the Doctor to drive Bessie from UNIT HQ, usually assumed to be somewhere near London, to Llanfairfach. Given that London to Deri (say) is 166 miles by road – a fair distance, Bessie's "minimum inertia superdrive" notwithstanding – however did they while away the time? (Jo, incidentally, is *all this time* making her way from the Nuthutch to the pit.)

Stevens summons his chauffeur, Hinks (Ben Howard) – instructing him that nobody must go down the mine.

■ Described as a 'massive, beetle-browed thug' in stage directions, Hinks might be said to owe something to killer Eric Paice (Ian Hendry), chauffeur-cum-henchman to gangland boss Cyril Kinnear (John Osborne) in the Newcastle *noir Get Carter* (1971). (Bizarrely, a real-life Eric Paice had authored a Hendry-starring episode of *The Avengers*: *Dead of Winter*, 1961. He was *Green Death* noveliser Malcolm Hulke's co-writer on the early 1960s *Pathfinders…* serials, too.)

Once Hinks departs, Stevens plugs a headset into a flashing panel… and listens.

Jo arrives at the pithead moments before Evans rings Dave, distressed; his hand is glowing green.

■ A hand belonging to a member of the production team can be seen at bottom screen right, giving Mostyn Evans his cue.

Claiming to be trained in first aid, Jo volunteers to go down with Bert. From outside, watched by Hinks, the Doctor and the Brigadier see the pithead wheel turning.

■ How did Hinks get here so quickly? He didn't depart Global until *after* Stevens had seen Bessie carry the Brig off to the Colliery, yet somehow he's contrived to arrive at the pithead, sabotage the lift mechanism without being seen by either Bert, Dave or Jo, and returned to lurk at the pithead approach before Bessie's superdrive has brought the Doctor to the scene. (Perhaps the Brig took a wrong turn somewhere?)

Rushing in, they learn that Jo is on her way down. The Doctor tells Dave to stop the cage – but the brake won't work: "It's out of control!"

EPISODE TWO

FIRST BROADCAST: 26 MAY 1973

The Doctor jams a metal bar into the cable wheel, causing the mechanism to seize up…

■ Despite the script's implicit criticisms of the National Coal Board, the NCB not only permitted the *Doctor Who* production team to film at Ogilvie Colliery, they gave Briant and Pertwee a tour underground – and supplied the 4' of silent 16mm footage of a lift in operation, shown here!

■ Just after the Doctor's succeeded in jamming the lift, a cutaway shows the unconscious Jo to have lost her hard hat…

… just 20 feet from the bottom of the shaft, Bert tells Jo.

■ … but the hat has replaced itself on Jo's head when she comes round, moments later!

The Doctor suggests engineering a pulley to haul up the cage – but the cable of its counter-weighted twin would need to be cut. There's cable-cutting equipment at Global, reckons Dave…

At the foot of the shaft, Jo and Bert discover the glowing Evans. Meanwhile, Stevens' subordinate Elgin (Tony Adams) takes the Brigadier's call asking for help – but Stevens cuts him off.

■ His designation as Global's Public Relations Officer having been cut from an Episode One sequence, Elgin's role is never made clear.

■ Hulke gives Elgin the forename 'Mark'.

While the Brigadier rings Jones, Stevens tells his 'senior man', Ralph Fell (John Rolfe), that the mine must not be investigated.

■ At first draft stage, Ralph Fell was 'Charles Bell' – but this was altered to avoid any perceived libel against Douglas Bell, then chairman of petrochemicals giant ICI (Europa) Ltd.

■ Nevertheless, the character became 'Dr Arnold Bell' in the Target telling.

When Fell protests, a voice from a monitor (John Dearth) orders him to be processed; the voice of "Our boss," says Stevens. Later, Fell tells the Brigadier that there's no longer any cutting equipment at the plant…

■ The opening part of this scene was cut for time – so we never learn that Fell is actually Global's chief scientific and technical officer.

■ Jones tried to borrow the cutting gear "yesterday", reckons Stevens – when Jones had earlier told the Brig it was "a few weeks back."

■ When Elgin asks Fell why Stevens is so keen to "hush up the green man bit," Fell promises, unequivocally, to report Elgin's disloyalty to Stevens - but never actually does, it seems!

At the pithead, the Doctor shows Dave a cotter pin removed from the brake linkage – evidence of sabotage.

Down the mine, Bert recalls being trapped over in the west seam – where an emergency shaft was sunk.

■ The Target telling elaborates on how, seven years before, Bert had been trapped after a section of the roof came down: "'We didn't see daylight again for the next two days... Six of us never saw daylight again... You know how many miners are killed a year in the pits? Fifty, on average. Makes you think, doesn't it?'"

The Brigadier returns to the pithead empty-handed – but Dave knows which shed the cutting gear was stored in. The Doctor is introduced to Jones...

■ "Your paper on DNA synthesis was quite remarkable... for the age that you live in," the Doctor tells Jones. In the script, he continued: 'Haven't seen anything like it since a fellow I met in Vladivostock in 2179...'

The Brigadier and Dave leave for Newport, in search of cutting gear. The Doctor and Jones confer; shortly afterwards, Jones leads members of Wholeweal in a demonstration outside Global's gate...

■ A calendar showing a 29-day month is hanging in the Global sentry box, meaning these events can only occur in the February of a leap year: 1976, perhaps, or more likely 1980 - the year that Sarah Jane Smith, introduced in the next adventure, *The Time Warrior* (1973-4), will claim to be from in *Pyramids of Mars* (1975).

Meanwhile, the Doctor drives a Land Rover to another part of the perimeter, using a 'cherry picker' on the back to circumvent the electric fence.

■ Strange that the Doctor can lay his hands on a South Western Electricity Land Rover plus Hy-Mac appliance with no apparent difficulty, but getting hold of a simple oxy-acetylene torch defeats everyone for most of the episode! (In Hulke's novelisation, he simply climbs a tree, the branches of which hang over the perimeter fence.)

A ground sensor alerts Stevens and his 'boss' to the Doctor's intrusion. Finding himself facing Hinks and two guards, the Doctor disarms them with Venusian aikido...

■ Jon Pertwee's regular stunt double Terry Walsh stands in here - beneath a painfully grey 'white' wig!

... but ends up trapped behind a barred gate when more guards arrive. Stevens shows him that the storage shed is empty. Meanwhile, Bert and Jo make their way through the mine...

■ Hulke partly broadcasts his political sensibilities in a striking Bert/Jo dialogue here. When Jo naïvely questions Bert's choice of career, he tells her: "'There's some people get born in Buckingham Palace, and they becomes kings and queens, because that's the family occupation. Us, we get born in a place like Llanfairfach, where our fathers and uncles all go down the pit...'" But, reckons Bert: "'When you're a miner you are part of one big happy family... We live together, we die together, and... by goodness if the people up top don't treat us right, we go on strike together!'" Whereupon Bert leads Jo into a rousing chorus of *The Internationale*. (Not really.)

The Doctor takes the strain!

The Brigadier returns to the pithead, bringing cutting gear gathered from a garage *en route*.

■ "Stopped for petrol and there was a fellow in the corner of the garage cutting up an old banger," says the Brig, describing his stroke of "sheer luck." Is it *really* so unlikely? Wouldn't it have saved an awful lot of time and trouble if someone had thought to try the nearest garage in the first place?

With the cable at last cut, the Doctor, Dave and two others descend into the mine. Below, Bert and Jo see a green glow from sludge trickling down a tunnel wall. Bert touches it; it burns.

Touching bottom, Dave and the Doctor find Evans' corpse – and a note from Jo, showing their route to the west seam. They set off after Bert and Jo...

■ As if they don't have troubles enough, Jo causes a (prop) pit prop to wobble as she shoulders Bert along!

His hand now glowing, Bert tells Jo to go ahead without him. Bypassing the sludge, the Doctor and Dave soon reach Bert; the Doctor tells Dave to take Bert back, ordering him to tell the Brigadier not to send anybody else after him and Jo... who comes across a green-lit cavern, its floor covered with giant maggots writhing in sludge.

■ Here, real maggots were shot wriggling in Swarfega cleaning jelly 'slime' inside a model cavern - which an image of Jo was laid over.

The Doctor catches up with her – but a rock fall blocks their way back. Three huge maggots emerge from cracks in the fall, moving towards them...

■ The 'practical' maggots were foam-wrapped rod or hand-operated puppets - some (as here) furnished with weasels' jaws.

■ Oddly, the closing credits for Episodes Two, Five and Six were shown inverted and upside-down - possibly to save time rewinding the film reel!

EPISODE THREE

FIRST BROADCAST: 2 JUNE 1973

Jo helps the Doctor right an overturned coal truck...

■ In the Target telling, the Doctor uses pop psychology to rationalise Jo's disgust at the maggots: "'They revolt you because they make you think of things that are rotten and decaying.'"

Above ground, Bert and Evans are taken away by ambulance.

■ So, farewell Bert - but Roy Evans, who'd again play a Miner in *The Monster of Peladon* (1974), reappears as Bert's ballet-dancing brother 'Talfryn Pritchard' in Mark Gatiss' spoof documentary short *Global Conspiracy?* (2004), part of the *Green Death* DVD package.

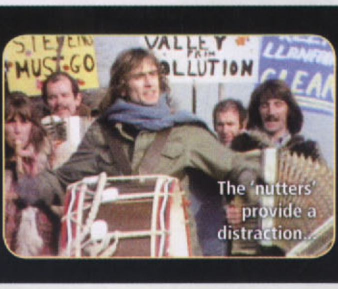
While the Brigadier reveals to Jones that Jo is on his staff, Jo and the Doctor climb inside the wagon – and use pit props to punt it along the track, crossing the maggot cavern.

■ A Doctor line was dropped from these scenes - in which he told Jo that, 'Like a homing pigeon', he always knows which way is north.

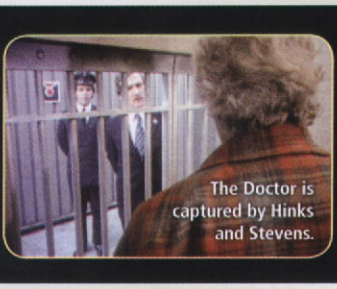
At Global, Elgin follows Fell into a pumping control room. Having crossed the cavern, the Doctor points Jo towards a crevice leading up.

Bearding Stevens in his office, the Brigadier threatens to close Global if necessary. Stevens asserts that he too has influence at Cabinet level – and asks to get the Minister of Ecology on the phone. ►

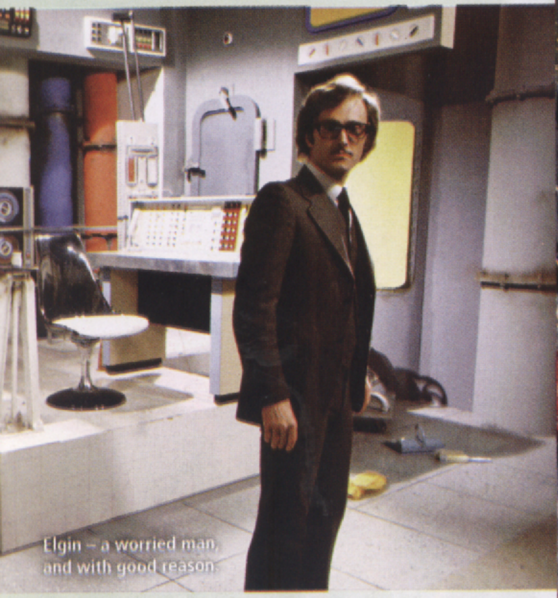
Bert and Jo enter the mine.



The 'nutters' provide a distraction...


The Doctor is captured by Hinks and Stevens.

Real maggots in Swarfega. Yuk!


Elgin – a worried man, and with good reason.

Jo is shocked by the attack on Hinks, while Nancy is horrified by the Doctor's lack of trousers.

◄ ■ This is a fictional post, then analogous to the Secretary of State for the Environment – whose brief encompassed housing and transport. At the time of production, one Geoffrey Rippon had recently become only the second incumbent.

Making their way up, the Doctor and Jo catch sight of several maggot eggs – one of which the Doctor places in his bag.

■ The prop 'egg' squeaks when Jon Pertwee handles it!

Meanwhile, Fell is venting the main waste tank – but where to, wonders Elgin.

The Minister of Ecology (Richard Beale) is in a Cabinet meeting when he takes Stevens' call.

■ "Fair enough, Jocelyn – but you are interrupting a cabinet meeting, you know," says the Minister – revealing Stevens' forename. A real-life Jocelyn Stevens, nicknamed 'Piranha Teeth' by *Private Eye*, was then the managing director of the *Daily Express* – as *Sunday Times* distribution manager Sloman would have known this. Letts later admitted: 'We were lucky not to get a libel writ...'

■ Perhaps mindful of how close to the wind Sloman had sailed, Hulke renamed the character 'Dr Thomas Stevens'.

When the Brigadier refuses to put UNIT at Stevens' disposal, the Minister passes him over to the Prime Minister – who forces the Brigadier to back down.

■ Whereas in Episode Two of Sloman's previous *The Time Monster* (1972), the Brigadier had quoted "Sub-section 3A of the preamble to the Seventh Enabling Act" at Newton Institute academic Dr Cook (Neville Barber), here he invokes "Article 17 of the Third Enabling Act" in a bid to tame the Minister. An enabling act is sometimes a catch-all legislation to give bad governments *carte blanche* to do as they will – one infamous example being Hitler's *Ermächtigungsgesetz* of 1933.

■ Grumbles the Minister, "Wretched fellow needs a swift kick *on* the backside" – rather than 'up' the backside, vetoed by Head of Serials Ronnie Marsh.

■ He continues, asking the (unseen) Prime Minister: "Would you care to administer, Jeremy?" – a reference to Jeremy Thorpe, then leader of the Liberal Party, whose star was in the ascendant following a number of by-election wins. Clinging to power in the aftermath of the General Election of February 1974, Prime Minister Edward Heath tried (and failed) to form a Conservative-Liberal coalition, offering Thorpe the post of Home Secretary. Thorpe declined, reportedly fearing a Con-Lib coalition would destroy his own party – as if! – but can we assume that this is exactly what happened in the *Doctor Who* timeline, with Thorpe perhaps assuming the Premiership in his own right after the second (October) election of 1974?

■ In the Target telling, it turns out that the Brig didn't speak to the Minister (or Prime Minister) at all. After the Brig has departed, the Boss' Voice speaks to Stevens, saying: '"Imitation of Minister's voice on telephone first class."'

The Doctor and Jo arrive at the foot of a pipe. An alarm sounds in the pumping room; Elgin sees the Doctor and Jo climbing up the ladder on the inside of the pipe, which is about to be filled with waste...

■ "The operation is automatic," reports Fell. "Twenty-eight seconds to go..." In fact, a good minute passes before the sludge pours down the pipe!

Elgin demands Fell open a hatch to release the Doctor and Jo; anguished, Fell tells him how – then collapses. The Doctor and Jo exit the hatch moments before waste cascades down the pipe.

The Brigadier leaves Stevens, to see if there's news of the Doctor and Jo.

■ Rather brilliantly, Hulke shows the Brigadier swigging not Stevens' Scotch (as on TV), but his coffee – which turns out to be a petroleum by-product: '"Panorama's answer to the grasping demands of South American coffee bean producers... We don't pretend this stuff has any nutritional value, but it certainly tastes like coffee."' (Stevens also offers the Brig a sherry made from whale glue, and a Scotch made from recycled wood pulp.)

Recovering, Fell exits to Stevens' office. Stevens places the headset over Fell's ears... but the Boss's Voice insists on "self-destruction". Stevens activates a piercing noise – and Fell exits, rushing past Elgin, the Doctor and Jo on his way to an outside balcony... which he throws himself off.

Later, after dining on fungus at Wholeweal...

■ As scripted, another Wholewealer besides Nancy, Jessie and Hilda was given a name: 'Face', whose dialogue ended up being spoken by Nancy.

■ Here, the Brigadier is seen puffing away at a cigarillo. In Hulke's novelisation, however, he quite rightly informs Jones (and all of Target Books' young readers, natch): '"There's a direct relationship between cigarette smoking and the incidence of lung cancer. I encourage all my men not to smoke."'

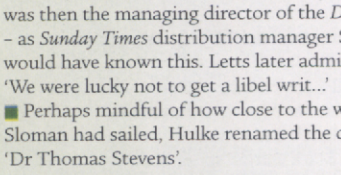
... Jones shows Jo and the Brigadier an old book in which the author describes a trip up the Amazon, where various tribes subsist on a certain giant toadstool; in a month's time, Jones will be setting off in search of said fungus. The Doctor brings news that Bert's died, victim of an unknown virus.

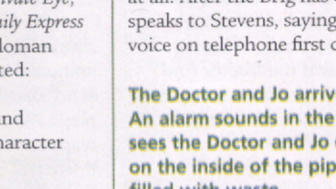
Hinks reports to Stevens, relaying pub gossip that the Doctor has a maggot egg. Stevens sends him to recover it.

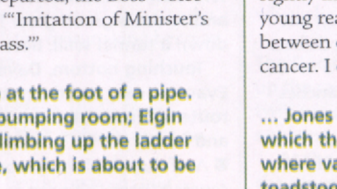
In Wholeweal's Room For Living, Jones consoles the distraught Jo – but the Doctor interrupts as they're about to lock lips, diverting Jones away with talk of the mystery virus.

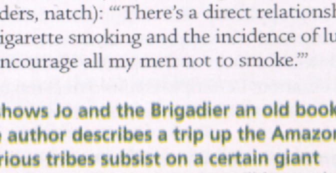
■ In the Target telling, Jo muses to herself at the Doctor's 'childish satisfaction at spoiling [her] date' (if 'date' is the word, hem hem): 'She felt rather sorry for the Doctor, and wondered why he had never married. Were there, she wondered, lady Time Lords?'

In Jones' lab, a maggot hatches out of the egg, slithering across to the Room For Living – its target the oblivious Jo.


Jo and the Doctor discover green nastiness underground...


The minister berates the Brig.


Elgin saves the day.


Fell hears from his BOSS.

EPISODE FOUR

FIRST BROADCAST: 9 JUNE 1973

Hinks enters by the French windows – whereupon the maggot bites his wrist. Jo's screams bring the Doctor and Jones running.

■ Memorably, Hulke relates much of this sequence from the maggot's point of view – biting into Hinks' neck as the screaming Jo watches, for example: 'The taste of the man's blood was very enjoyable, and the maggot would have happily eaten right through the neck. But the man kept writhing about... And the other supply of food, the one in the chair, continued to make a frightful noise...'

Nancy (Mitzi McKenzie) and another Wholewealer follow the maggot's slime trail outside, but it's gone.

■ We never learn what happens to Hinks after an ambulance has been called for him; in the novelisation, he's reported dead later that morning.

Next morning, UNIT has assembled at the colliery – where the Brigadier, back in uniform, orders Sergeant Benton (John Levene) to get on with laying explosives.

■ "Come on, Dicks – get a move on!" hollers Benton in the direction of a tardy trooper – an ad-libbed reference to script editor Terrance Dicks.

The Brigadier is forced to admit to the Milkman that UNIT is here to blow up the pit. In Jones' lab, the Doctor and Jones observe DNA from the slime trail transforming human cells into maggot cells. Nancy enters with Jones the Milk's news about the mine...

■ Is 'Jones the Milk' any relation to Cliff? We're never told!

Needing a maggot to experiment on, the Doctor asks the Brigadier for time to talk to Stevens. At Global, however, Stevens threatens to have the Doctor restrained under the Emergency Powers Act...

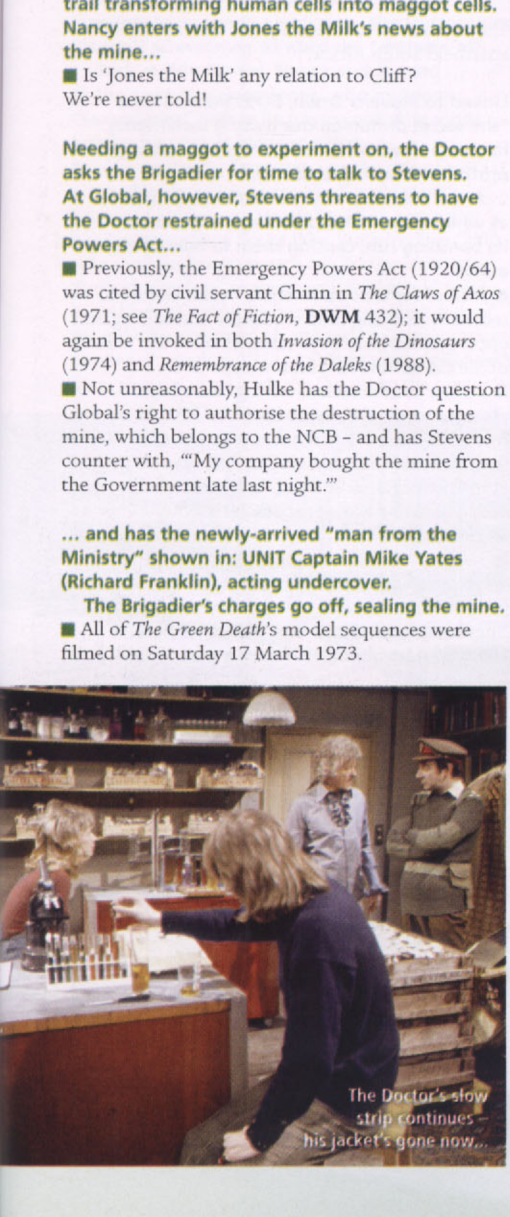
■ Previously, the Emergency Powers Act (1920/64) was cited by civil servant Chinn in *The Claws of Axos* (1971; see *The Fact of Fiction*, **DWM** 432); it would again be invoked in both *Invasion of the Dinosaurs* (1974) and *Remembrance of the Daleks* (1988).

■ Not unreasonably, Hulke has the Doctor question Global's right to authorise the destruction of the mine, which belongs to the NCB – and has Stevens counter with, '"My company bought the mine from the Government late last night."'

... and has the newly-arrived "man from the Ministry" shown in: UNIT Captain Mike Yates (Richard Franklin), acting undercover.

The Brigadier's charges go off, sealing the mine.

■ All of *The Green Death*'s model sequences were filmed on Saturday 17 March 1973.



The Doctor's slow strip continues – his jacket's gone now...

Jones the Milk, unimpressed with the UNIT troops.

'Could 'Jones the Milk' be any relation to his namesake Professor Clifford Jones? Well, perhaps – but we're never told...'

Once Stevens is alone, the Boss's Voice reminds him that 'D-day' is coming fast...

■ "Living dangerously? That's how you get your kicks, like the good little Nietzschean you are, right?" BOSS tells Stevens, his "little Superman." From this we infer that Stevens is a devotee of nihilist philosopher Friedrich Wilhelm Nietzsche (1844-1900), much favoured by Fascists, whose book *Also sprach Zarathustra* ['Thus Spoke Zarathustra'] (1883-5) introduced the concept of the *Übermensch*, sometimes translated at 'Superman' – a higher mode of human evolution.

Back at Wholeweal, the Brigadier confesses to having Yates installed at Global... where a cry from Mrs Griffiths, a Cleaner (Jean Burgess), brings Elgin running to the pumping room, to see a mass of maggots filling the pipe.

■ Yate's Guard [sic] later names the Cleaner 'Doris'. In the Target version, she's 'Blodwen Williams' – who's only gone out to work after 'her husband, Rhys, lost his job when the mine closed'.

On the slag heap, Benton sees a maggot emerging from the ground beside one of his sentries.

Elgin confronts Stevens, threatening to reveal what he knows about the maggots – but Stevens uses a piercing noise to stop him dead, and gets the headset out...

The Brigadier arrives at the slag heap, which is now festooned with maggots.

■ Notoriously, many of the 'maggots' seen at the Ogilvie heap were made from inflated condoms.

They're coming up through old mine shafts, reckons Jones – an "atavistic mutation" caused by Global's waste. What kind of insects are they going to turn into, wonders Jo...

■ The word 'atavistic' suggests a regressive mutation or evolutionary throwback (such as a ►

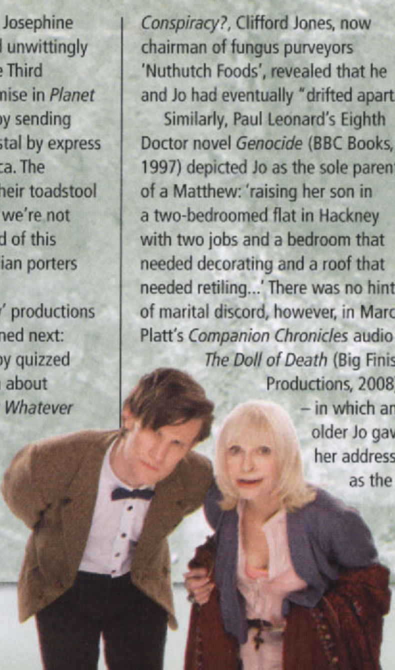
KEEPING UP WITH THE JONESES

The new Mrs Josephine Jones would unwittingly instigate the Third Doctor's demise in *Planet of the Spiders* (1974), by sending back the Metebelis crystal by express post from South America. The Joneses hadn't found their toadstool yet, she wrote: "... and we're not likely to if I don't get rid of this crystal. You see, the Indian porters say it's bad magic..."

Two 'mockumentary' productions suggested what happened next: Radio 4's Adrian Mourby quizzed Jo Jones of Llanfairfach about the Doctor's sex life for *Whatever Happened to... Susan Foreman?* (1994); and, interviewed by 'Terry Scanlon' (Mark Gatiss) for the DVD short *Global Conspiracy?*, Clifford Jones, now chairman of fungus purveyors 'Nuthutch Foods', revealed that he and Jo had eventually "drifted apart."

Similarly, Paul Leonard's Eighth Doctor novel *Genocide* (BBC Books, 1997) depicted Jo as the sole parent of a Matthew: 'raising her son in a two-bedroomed flat in Hackney with two jobs and a bedroom that needed decorating and a roof that needed retiling...' There was no hint of marital discord, however, in Marc Platt's *Companion Chronicles* audio *The Doll of Death* (Big Finish Productions, 2008) – in which an older Jo gave her address as the Institute of Mycology (*ie*, the study of fungi), halfway up the Rio Negro.

But Russell T Davies supplied by far the most extensive and reliable account of the Joneses' later lives in the *Sarah Jane Adventures* serial *Death of the Doctor* (2010) – in which Jo returns to Wales for the Eleventh Doctor's funeral, along with Chile-born Santiago (Finn Jones), one of the at-least 13 grandchildren of the Joneses' seven activist offspring. (Cliff, we're told, is picketing an oil rig in the South Atlantic.) Reunited with the Doctor (Matt Smith) for the first time, we learn that Jo's interim adventures included living with a tribe in Brazil, flying kites on Mount Kilimanjaro, sailing down the Yangtze River in a tea chest and handcuffing herself to dodgy Zimbabwean president Robert Mugabe.



Stevens and Elgin try desperately not to giggle at the Doctor's attire.

"Thought I'd jump ahead, sir. No point hanging around. The Doctor's already on page 60."

◄ vestigial tail). Is Jones suggesting that giant maggots with teeth wriggled the Earth in times past?

At the slag heap, not even armour-plated bullets can penetrate the maggots' hides; pesticides have failed to kill them, too, reports Benton.

■ Here, the Doctor describes "Thick chitinous plates" protecting the maggots, but mispronounces the first syllable as a soft-c 'chit', not a hard-c 'kite' – a fact that didn't elude one viewer, who sent Letts a letter: 'The reason I'm writin'/Is how to say "kitin"...'

Jones needs more living tissue for his experiments, the Doctor tells the Brigadier – and asks him to collect some oil waste from Global. The Brigadier calls Yates – but with Yate's Guard (Brian Justice) by his side at all times, the Captain is unable to help.

■ That's Yate's Guard [sic] – exactly as he's (mis-) credited in the closing captions of this episode!

■ The wall calendar seen here suggests today is Monday 28 April – there being a Monday 28 April in both 1975 and 1980 (the latter fitting with the leap year indicated by the calendar seen in the sentry box, if not the month).

Masquerading as Jones the Milk's aged Da, the Doctor soon drives a milk float through the Global gate.

Jo accidentally spills a jar of fungus over Jones' slime samples. Inside Global, the Doctor triggers an alert, and ducks inside a cleaning cupboard...

What Jones really needs is a maggot, realises Jo; leaving a message on a pad, she exits his lab, a basket in hand.

■ In the Target version, Hulke makes a startling alteration to Jo's dialogue: much as the TV original, Jo sarcastically volunteers to make the largely oblivious Jones coffee '"Like a dutiful little girl? ... With a frilly apron and cap?"', but then – '"Or topless?" she asked.' (This two years before Katy Manning's notorious appearance in the pages of *Girl Illustrated*!)

Not quite as good at diguises as the Master, but still 7 out of 10.

Spotting the Doctor wearing the Cleaner's overalls, Yates ducks out of a lift to escape his Guard.

■ Both Yates' "I like your handbag" and the Doctor's 'Lady Bracknell'-ish response, after Oscar Wilde's handbag-mentioning *The Importance of Being Earnest* (1895), were unscripted additions.

While Jo arrives at the slag heap, Yates tells the Doctor that the oil waste formula might be stored on the top floor – but Stevens is the only person able to access the lift there.

In his lab, Jones is excited to see what's happened to one of the samples 'ruined' by Jo...

■ How can Jones see anything through his microscope, when its lenses clearly aren't aligned with the slide?

■ This 'happy accident' is reminiscent of the chance discovery of the antibiotic penicillin – first identified (as every schoolchild used to know) by later Nobel Prize winner Alexander Fleming in 1928, when he found samples of *staphylococci* bacteria in his lab had been contaminated and destroyed by a mystery mould, which turned out to be the *penicillium* fungus.

... but exits when he reads her message: 'Gone to get you a maggot'. While the Doctor, now out of drag, uses his sonic screwdriver to access the top floor lift, the Brigadier tells Benton that the RAF will strike the slag heap in ten minutes' time.

The Doctor arrives on the top floor, which is full of computer consoles.

■ Much of the high-tech set dressing here was from Century 21 Props, having been constructed for the Gerry Anderson-produced sci-fi series *UFO* (1970-1).

The boss speaks, and a waveform of his voice appears on a circular screen: "I'm all around you... I am the computer."

EPISODE FIVE
FIRST BROADCAST: 16 JUNE 1973

BOSS describes itself to the Doctor as "the first Biomorphic Organisational Systems Supervisor"...

■ In *Crisis? What Crisis: Britain in the 1970s* (Aurum Press Ltd, 2008), Terry Nation's biographer Alwyn W Turner notes that BOSS' acronym echoes 'the Bureau of State Security, the secret police of apartheid South Africa'.

> **'Much of the set-dressing for the top floor of Global Chemicals had been constructed for the Gerry Anderson sci-fi series *UFO*.'**

Linked to Stevens' brain, BOSS learned that "the secret of human creativity is inefficiency." Its prime directive is "Efficiency, productivity and profit for Global Chemicals..."

Jones meets up with Jo on the slag heap – at which point helicopter 'Eagle' commences its bombing run, causing them to take cover in a cave.

■ Pressed for time on location, Briant elected to record several slag heap sequences in studio against photographic backdrops taken by one Mike Isaacs of the Cardiff-based Hilton Warner & Co.

■ Budget considerations having caused the abandonment of a plan to have two RAF Phantoms fly over the slag heap, the two-seater Hughes 300 helicopter that had featured in *Fury from the Deep* (1968) was again employed – with modified lavatory ballcocks being hurled as 'bombs'.

■ The Target translation has Jones meeting up with Jo, yelling '"I love you"' at her – twice, since his voice is being drowned out by the sound of explosions.

The Doctor tells BOSS that the bombing will fail – then bamboozles it with a paradoxical statement.

■ "If I were to tell you that the next thing I say will be true, but that the last thing I said was a lie, would you believe me?" asks the Doctor – after the famous 'liar paradox' usually credited to the fourth-century BC Greek philosopher Eubulides. In the *Star Trek* episode *I, Mudd* (1967; but first broadcast in the UK on Saturday 27 July 1970, in *Doctor Who*'s teatime slot), Captain Kirk (William Shatner) and intergalactic conman Harry Mudd (Roger C Carmel) use much the same paradox to flummox android Norman (Richard Tatro), who despairs: "You say you are lying, but if everything you say is a lie then you are telling the truth, but you cannot tell the truth because everything you say is a lie..."

The Doctor makes to escape – but Stevens is waiting in the lift, flanked by two guards.

Jo is trying to contact the Brigadier by radio when an explosion close by knocks Jones unconscious.

■ The cave set was a redress of that shared by Jo and the invisible Wester in the preceding adventure, *Planet of the Daleks* (1973).

With the bombing run over, the Brigadier and Benton observe that the maggots are still alive. The Doctor resists BOSS' headset "therapy" – and persuades BOSS not to have him destroyed.

■ "What's best for Global Chemicals is best for the world," says Stevens – a paraphrase of a declaration made by General Motors CEO Charles Erwin Wilson (1890-1961) to the Senate Armed Services Committee in 1953, often misquoted as: 'What's good for General Motors is good for the country.'

Having been thrown into a locked room, the Doctor is released by Yates – but Yates is arrested as they try to exit the plant.

■ A short scene in which the Doctor tried his sonic screwdriver on the lock was recorded, but cut for time.

■ Rather thoughtfully, someone at Global has returned the Doctor's cape to him since we saw him last. (Just as well, or the film sequence following wouldn't match...!)

The Doctor uses the milk float to break through the main gate. Soon after, the Doctor drives to the slag heap in Bessie... whereupon Jo's voice comes over Benton's radio.

■ "That'll be all, Betts, thank you," Benton tells a trooper at the top of this scene – another ad-libbed reference, this time to 'B Letts'.

The Doctor and Benton drive through the maggots to rescue Jo and Jones – the Doctor using his sonic screwdriver to ward the creatures off.

Back at Wholeweal, Nancy and Jo tend to the semi-conscious Jones, who murmurs "Serendipity" before he passes out. A maggot bite on his neck is glowing green...

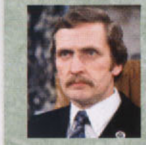
■ Serendipitously, *Serendipity* was the title of a BBC1 arts and crafts series fronted by Katy Manning between October and December 1973, soon after her departure from *Doctor Who*. But why does Cliff's subconscious bring up such an obscure term, when 'fungus', 'accident' or even 'penicillin' would seem more likely? Could it be because Jo reminds him of the girl who presented an arts and crafts programme on the telly, back in 1973...? (It'd be a happy accident, then, that the word leads the Doctor to the fungus!)

The high-tech heart of Global Chemicals.

WHERE ELSE HAVE I SEEN...?

JEROME WILLIS (1928-)

Stevens



TV appearances include *Out of This World: The Dark Star* (1962) as John Irvine; *The Avengers: Intercrime* (1963) as Lobb; *How to Succeed.... at Murder* (1966) as Joshua Rudge; *The Rotters* (1968) as George; *Danger Man: The Mirror's New* (1965) as Second Pursuer; *English Lady Takes Lodgers* (1965) as Customs Official; *Someone Is Liable to Get Hurt* (1966) as Col Maturin; *R3: The Critical Moment* (1965) as Lt Cmdr Johnson; *Adam Adamant Lives!: Sing a Song of Murder* (1966) as Melville; *Freewheelers* (various, 1971) as Professor Nero; *Sherlock Holmes and the Leading Lady* (1991); *Incident at Victoria Falls* (1992) as Mycroft Holmes; *Space Precinct* (various, 1994-1995) as Captain Rexton Podly. **Film appearances include** *Doomwatch* (1972) as Lt Cmdr Tavener; *Lifeforce* (1985) as Pathologist.

STEWART BEVAN (1948-)

Clifford Jones

TV appearances include *Dick Turpin: The Pursuit* (1979) as Charles Fenton; *Blake's 7: Death-Watch* (1980) as Max; *Sherlock Holmes and the Case of the Silk Stocking* (2004) as Proprietor. **Film appearances include** *The Flesh and Blood Show* (1972) as Harry Mulligan; *Steptoe and Son Ride Again* (1973) as Vet; *The Ghoul* (1975) as Billy; *House of Mortal Sin* (1976) as Terry Wyatt.

JOHN ROLFE

Fell

Other *Doctor Who* appearances include *The War Machines* (1966) as Captain; *The Moonbase* (1967) as Sam. **Other TV/film appearances** See *The Fact of Fiction: The War Machines* [**DWM** 424].

TALFRYN THOMAS (1922-82)

Dave

Other *Doctor Who* appearances *Spearhead From Space* (1970) as Mullins. **Other TV/ film appearances** See *The Fact of Fiction: Spearhead from Space* [**DWM** 354].

■ Throughout, the glow of the 'green death' was achieved by means of 'front axial projection' – the actors' make-up reflecting a green light affixed to the camera.

The Doctor tells the Brigadier that the maggots must be destroyed before they pupate. Yates is waiting in Jones' lab, with a gun; brainwashed, he's been ordered to kill the Doctor. The Doctor uses blue light from the Metebelis crystal to sweep Yates' brain clean; he collapses.

At Global, Stevens gives instructions to a BOSS-programmed employee, Mr James (Roy Skelton).

■ Mr James' role substituted that scripted for Elgin – whose character only disappears from the narrative because actor Tony Adams was admitted to hospital with a case of peritonitis just ahead of the third studio session! (The Target novelisation retains Elgin here.) In *Global Conspiracy?*, latterday Panorama Chemicals MD Elgin (again played by Adams) claims that a "grumbling appendix" had caused him to be taken away to the Newport General before BOSS' D-day arrived.

Yates comes to, his old self again – but the Doctor asks him to return to Global.

BOSS is confirming with Stevens the number of 'slave units' readied worldwide – 7,580 in New York, 1,584 in Zurich...

■ BOSS revises Stevens' figure for slave units in New York upwards from 7,203 to 7,580: *ie*, + 377. But then Stevens gives the figure for the number of slave units in Moscow as "Ten zero zero three" – which BOSS revises upwards to "One one zero zero nine eight." 10,003 to 110,098 is a jump of over 100,000! Has BOSS made a schoolboy error in adding an extra zero?

... when Yates returns, telling Stevens the Doctor is dead, but it won't be necessary to kill Jo. Stevens calls in Mr James to stand sentry over Yates as he departs. Yates uses the crystal on Mr James, who tells him that BOSS is preparing a 'takeover' at four o'clock... but Mr James is killed by a piercing sound activated by the returning Stevens: "Just can't depend on anyone, can you, Mr Yates?"

■ Why doesn't the sound kill Yates, as well? Mr James' susceptibility can't be anything to do with BOSS' conditioning, since both he and Yates have been 'deprogrammed' by the crystal.

EPISODE SIX

FIRST BROADCAST: 23 JUNE 1973

At Wholeweal, the Doctor puzzles over 'serendipity' while Nancy makes sandwiches – leaving a cake of fungus on the kitchen table.

■ For all the progressiveness of its politics, here's a prime example of Wholeweal's sexism! In his novelisation, Jo addresses the unreconstructed attitudes of both Jones ("'Do you always use the word 'man' when you mean 'human being'?'") and the Doctor ("'People say 'man-made' as though men are the only people who ever make anything...'").

Benton arrives at Wholeweal, bringing a broken chrysalis found at the slag heap: "They're beginning to change," asserts the Doctor. Nancy's cries lead them to the kitchen, where the maggot that bit Hinks has eaten the fungus – and died. Meanwhile, BOSS orders Yates' 'total processing', making him "the first of the new slave elite..."

■ Hulke has Stevens elaborate to Yates: "'You will have no mind or will of your own. But, like any well-cared-for animal, you will be very happy. For a number of hours each day you will work, and for the rest of the day you will eat, or sleep, or sing merry songs. And you will have no worries about anything.'"

UNIT troopers load Bessie with several sacks of fungus; with the Doctor driving, Benton ►

The maggots get blasted by the military.

A giant fly strafes the Doctor!

The Doctor works on a cure.

Stevens finally sees the light

"Hello, Companions-R-Us? Could you send me a new one please? My last one's just gone up the Amazon."

The maggots run amok!

◄ distributes the fungus among the maggots on the slag heap. Taking the bait, the maggots begin to die *en masse*.

■ Benton's "Here, kitty, kitty..." was another Levene ad-lib.

When Stevens' guards come for Yates, the Captain contrives to escape. On the slag heap, Bessie is attacked by a large flying insect, squirting green slime; the Doctor throws his cape over its head, causing it to crash.

■ The insect's elongated body and elaborate markings are suggestive of a crane fly (albeit with a house fly's head).

Yates jumps off the Global roof...

■ As scripted, Yates escaped the building by clambering down an unfurled fire hose (a sequence retained in the Target telling).

Jones is now comatose. Serendipity means 'a happy accident', the Doctor tells Jo – causing her to recall spilling the powdered fungus...

■ "Well, I should have guessed," says the Doctor, "It's the same fungus that killed that maggot." Well, quite – he really *should* have guessed, right at the top of the episode! So why didn't he? Too busy trying to save the world, we presume. But since the Doctor tried (and failed) to throw a spanner in the works of Jo and Jones' relationship back in Episode Three, one might almost think he wasn't keen for Jones to be cured... but that'd be quite absurd, wouldn't it? (Wouldn't it?!)

Yates reports to the Brigadier. The Doctor leaves Nancy to finish making an injectable version of the fungal cure to give to Jones. At Global, Stevens reports that all slave units are ready to be activated; BOSS orders him to "Establish links with the seven international computers..."

■ "As Oscar Wilde so very nearly said," BOSS tells Stevens, "to lose one prisoner may be accounted a misfortune, to lose two smacks of carelessness" – this being a second allusion to Wilde's *Importance of Being Earnest*, paraphrasing Lady Bracknell's 'To lose one parent, Mr Worthing, may be regarded as a misfortune...'

■ In the Target version, Hulke seeds Stevens' turning against BOSS by having the computer declare: "'As from tomorrow the whole world will be united for the first time in history. One world, one people, one Boss!'" – which prompts Stevens to recall 'tuning his father's radio into a Nazi station' as a boy, 'and hearing Adolf Hitler screaming hysterically, "Ein Reich, ein Volk, ein Führer!"'

The Doctor and Yates arrive at the Global gate, where a Guard (Terry Walsh) is refusing to admit the Brigadier and Benton.

■ BOSS's efficiency can't be in doubt: he's had Global's smashed gate repaired *already...!*

But when BOSS orders the slave elite activated...

■ 'Wagnerian sound', as hummed by BOSS, is the music of Nietzsche's anti-Semitic one-time chum Richard Wagner (1813-83), much favoured by Nazis. BOSS then suggests humming "the 1812, perhaps?", a reference to Tchaikovsky's *1812 Overture* (1880), which dramatised the defence of Moscow against Napoleon. Next, BOSS asks: "Or would we dare the Glorious Ninth?", meaning Beethoven's *Symphony No 9* (1824) – which featured extensively in the ultra-violent *A Clockwork Orange* (1971), hugely controversial at the time *The Green Death*'s production (hence the "would we dare", perhaps?). BOSS ends up dum-dum-de-dumming Frédéric Chopin's *Marche funèbre* ('funeral march'), the third movement of his *Piano Sonata No 2* (1839).

... the Guard is briefly paralysed, allowing the Doctor to run into the plant.

BOSS orders the beginning of Phase Two – and Stevens settles into an alcove, wearing a headset: "Connect!"

■ BOSS begins the scene by tan-tan-ta-ra-ing a motif from Beethoven's *Symphony No 5* (1804-8), held to symbolise 'Fate (or Death) knocking at the door'.

■ BOSS' "really juicy mixed metaphor" – "the moment of truth sails towards us on Time's wingèd chariot" – really *is* juicy: the second part is taken from Andrew Marvell's seventeenth-century love poem *To His Coy Mistress* ('But at my back I always hear/Time's wingèd chariot hurrying near...') – in which the narrator pleads with his girlfriend to, er, 'put out', on the grounds that, metaphorically speaking, they'll be dead soon. Which is a quite extraordinary allusion for BOSS to make, when you think about it...

■ Or is it? In the novelisation, Hulke makes a no less remarkable revision here, with Boss [sic] telling Stevens that they shall now become one: "'It's rather like a marriage, don't you think?'" The computer then hums 'a snatch from Mendelssohn's wedding march', asking: "'Dr Stevens, do you take this computer to be your lawful wedded Boss?'"

■ We exit the scene with BOSS sing-songing 'Connect' to the opening *allegro moderato* of Bach's *Brandenburg Concerto No 3* (c 1721).

At Wholeweal, Jones recovers consciousness.

With six minutes remaining before 'global takeover', the Doctor arrives on the top floor – and uses the crystal to help Stevens fight BOSS' conditioning. Stevens begins to cross-feed the generator circuitry: "In two minutes the whole place'll go up," he tells the Doctor – who runs past the main gate moments before the plant explodes.

■ Watching the Global plant burn, Hulke has the Doctor remark: "'I wonder how many slaves and semi-slaves died in it?'" Which is a fair question, seeing as the Doctor doesn't seem to have made any effort whatsoever to save the rest of Global's workforce in his haste to exit the building!

■ Shed no tears for BOSS, nor Stevens: *Global Conspiracy?* shows that both survived... to become Director-General of the BBC!

Back at Wholeweal, Jo tells the Doctor that Jones has asked her to accompany him to the Amazon – and happily agrees when Jones suggests they should marry in Cardiff first. The Brigadier shows Jones a telex from Geneva, granting Wholeweal official status as a United Nations research complex – giving work to the valleys.

■ "Never mind, Mike," the Brig consoles Yates, on hearing Jo's announcement. Yates had, in part, been created as a love interest for Jo – but, other than a reference to Jo being "all dolled up for a night on the town with Mike Yates" in *The Curse of Peladon* (1972), their relationship doesn't seem to have got out of the Traps.

Jo arranged this with her uncle at the UN, she confesses to the Doctor...

■ "It's only the second time I've ever asked him for anything," she tells the Doctor – a nod back to *Terror of the Autons*, where "relatives in high places" were said to have pulled strings to get Jo attached to UNIT in the first place.

... who gives her the Metebelis crystal as a wedding present.

■ Alas, it'll be sent back to him in *Planet of the Spiders* (1974), causing his return to Metebelis Three...

As UNIT and the Wholewealers toast the happy couple, the Doctor slips out...

■ The fungus-munchers are grooving to the stock sound of *It'll Never Be Me*, from the LP *Even More Electric Banana* (1969). 'It'll never be me' is, of course, exactly what Mike Yates is thinking right now... as is, quite possibly, a certain someone else.

... and drives off into the sunset. DWM

"One for the road?"

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DVD
COMPANY BBC Worldwide
YEAR 2004
CAT NO BBCDVD 1142
AVAILABILITY Out now

VIDEO
COMPANY BBC Video
YEAR 1996
CAT NO BBCV 5816
AVAILABILITY Deleted

NOVEL
COMPANY Tandem Publishing Ltd/ Target Books
YEAR 1975
BOOK NO 29
AUTHOR Malcolm Hulke
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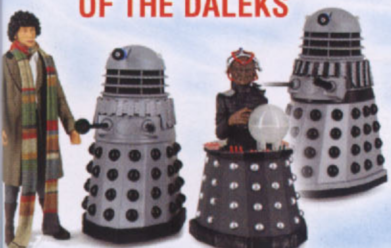

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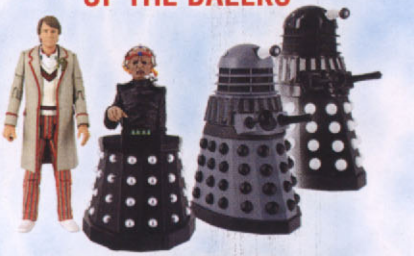

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A BATTLE OF WITS...

Johnny and Toby agree that Jenna-Louise Coleman's casting is exciting news, but where will they stand on this question...

A new girl will soon be joining the Doctor, but does he always need a companion? Or should he travel alone more often?

2+
Sat
6.45-7.15

TOBY HADOKE SAYS:

"Fear makes companions of us all," says the Doctor in the very first story: the character, as originally conceived, worked as part of a quartet, and much of the traditional hero's role went to crusading secondary school teacher Ian Chesterton. Despite being the eponymous character, the Doctor has whole weeks off in the show's first year, and our stoic science teacher does much of the reasoning and fighting, whilst the old man causes trouble and gets stroppy.

Obviously, the series has evolved over the years and the Doctor is the one constant character, but prior to the 2005 relaunch – apart from *The Deadly Assassin* and possibly maybe the TV Movie – we've had no regular line-up that hasn't featured a companion; when one has left, a replacement/surrogate has popped up in the same or very next story. There's a very simple reason for this: they are an essential part of the show's DNA.

Thanks to the companions, we are able to see the brave new worlds the Doctor encounters through our own eyes. We may love the Doctor – laugh at him, be in awe of his intelligence – but we can only identify with him up to a certain point. Yes, most *Doctor Who* fans I know are, like the Doctor, creative, intelligent, socially awkward and slightly odd (no offence Johnny). But none of us are trans-dimensional time beings with ever-changing physiognomies. However, if we tried, we could all be science teachers with an enviable cardigan collection, headstrong astronauts with a soft spot for stuffed pandas, or irritating maths geeks who deserve to get blown up whilst destroying the dinosaurs. We aspire to be like the Doctor, and identify with his geeky qualities, but only the most arrogant of us would claim comparable intelligence and experience. With Dodo, on the other hand, I'd venture to say one could.

Dodo: you could be just like her.

And companions can be hugely influential: Billie Piper's Rose Tyler must take credit for the large following of teenage girls the show attracted upon relaunch – to the frustration of the likes of us who could quite fairly ask where the hell the likes of them were where when you and I were at school having to explain that *The Happiness Patrol* was an intelligent satire and never mind that the monster was Bertie Bassett and oh you've gone off to talk to that other boy.

The Doctor can never leave the show, so the pain of goodbyes we experience can only be those of the sidekick, and they're no less moving for that. "Till we meet again Sarah Jane," "One day I shall come back," and even "Well, now I'll never know if I was right" – those goodbye scenes are far more tear-jerking than any regeneration (ripe, as they are, with expectation of the first glimpse of the new leading man – but they're more hellos than goodbyes).

Ian Chesterton takes charge...

We've had great characters and the laudable, if not always successful, attempts the series has made to stop them from being cyphers has given each one something unique: learned scientist Liz Shaw, feminist reporter Sarah Jane, savage savant Leela, potential murderer Turlough. Each brings a unique trait to the table.

> 'None of us are like the Doctor, but we could be science teachers with enviable cardigan collections'

But when it comes down to it, the companion, however you dress him or her up (or not, in the case of Leela) their role in the storytelling is vital. They give us someone the Doctor has an existing relationship with to explain the plot to in terms we understand. They can also introduce us to another part of the action that he is not involved with.

Steven Moffat recently said that it is the companions who are the main characters in *Doctor Who*, not the Doctor – and although he's being a bit mischievous, he's got a point. The last few years have really been the story of Amy and Rory. Their final adventure is sure to be dramatic and heart-breaking, and then a new story will begin with Jenna-Louise Coleman's character – who will no doubt do all the things that a companion needs to do. Can you imagine a year's worth of stories where writers had to contrive monologues or Doctor's Logs or all sorts of other painful bouts of exposition? No, give it all to someone cute and brave and funny, who, like us, would jump at the chance of travelling through time (and hopefully trip over and need to be rescued when they do). Someone who – when the Doctor is being all brave and clever and resourceful – can exacerbate the drama by demonstrating the emotion that we would show if confronted by alien beasties. Genuine fear. And you know what fear makes.

NO COMPANIONS

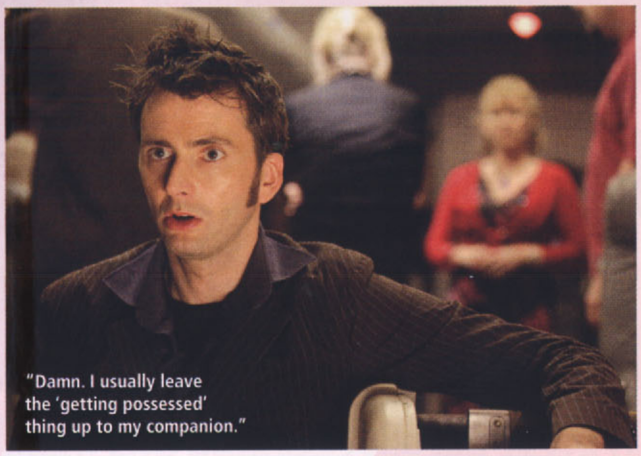
JOHNNY CANDON SAYS:

There's no denying that at one point the companion was a vital part of what made *Doctor Who* work. *Initially* they were 'us'. They were our introduction to this fabulous new world of time-travelling police boxes that are bigger on the inside, murderous metal aliens that lure pacifists to their death with a few well-placed vegetables, and skull-wielding action-scientist Doctor Who. We weren't plunged into weird worlds and strange creatures at the beginning of *An Unearthly Child*, but instead shown somewhere familiar, a school with kids doing what normal kids do – stuff like wibbling their hand around as they listen to the radio.

As time passed, and the concept of the TARDIS, Daleks, regeneration and the catharsis of spurious morality became familiar concepts to the viewing public, so too did the idea of the Doctor having a pal to chat with/impress/explain things to. (Or in the case of the Third Doctor patronise gently and angrily shout at, sometimes all in the space of the same world-weary breath.) On they would travel together – a gentle formula, familiar and safe.

Until 1976 – and *The Deadly Assassin*. Here we were given a chance to see the Doctor without a companion to protect and show off to. It felt strange and new and different. It felt *dangerous*. That brilliant third episode, when the Doctor battles Goth inside the Matrix, is made so much more gripping and enthralling, because it allows the Doctor to be the focus. He's our hero. And when we see Goth holding the Doctor's head underwater, the situation is made so much more desperate, precisely because we know that there *isn't* a plucky young girl who will come to his rescue in the nick of time.

I don't think anyone would doubt that Tom Baker had a big enough personality to carry the series on his own – least of all Tom himself – and he suggested that if the Doctor *had* to have someone with him, then it should be a talking cabbage. (You can make up your own Adric joke.) But apart from that one brief glimpse of what could have been a radical and brave shake-up of the format, the Doctor travelled on with a succession of new friends who, despite always being introduced as being different to what had gone before (A savage warrior! A Time Lady who is as intelligent as the Doctor himself! An IT worker from East Sussex!), quickly fell into the standard companion role of screaming, asking what was going on and falling over.

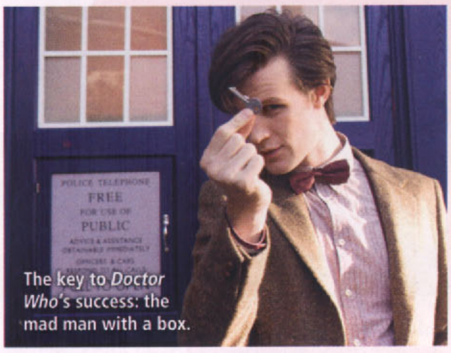

"Damn. I usually leave the 'getting possessed' thing up to my companion."

I heartily agree that Rose was responsible for initially attracting a larger female audience to the show in 2005 than it had enjoyed in its previous run. There definitely was a need for a companion character at the time, again to be the point of audience identification. However the show became so popular and familiar to viewers that within a few short months the new generation was *au fait* with what the programme was and how it worked. Thanks to Billie Piper's winning performance, Rose was as popular with this generation of viewers as Sarah Jane had been, and her leaving story was all the more powerful for it. But what followed jarred with me as a fan.

Mel: screaming a speciality, but has IT skills if needed.

At the end of *The Runaway Bride*, after the Doctor is responsible for the deaths of the baby Racnoss, Donna Noble tells him that he needs someone to stop him from going too far. Hmm. That's dark.

'The Doctor doesn't need a shrieking girl to hold him back screaming "He's not worth it!"'



The key to *Doctor Who*'s success: the mad man with a box.

The idea that the Doctor needs a companion to temper his brutal side just doesn't ring true to me. He's a benevolent traveller, a gentle soul who stole a TARDIS to travel eternity. Not some Gallifreyan Bovver Boy who needs a shrieking girl to hold him back screaming "Leave him Terry! He ain't worth it!"

Along with the companionless Specials of 2009, stories like *Midnight*, *The Lodger*, and *A Christmas Carol* have shown us that it is possible for the Doctor to have fantastic adventures without a traditional companion. Sure, it's nice for him to travel with a pal now and again – and I'm sure Jenna's character will be marvellous! – but it's no longer an essential part of the show's DNA.

Doctor Who's DNA that can be summed up as perfectly as this – a mad man with a box. DWM

The Deadly Assassin: the Doctor manages to get into trouble all on his own.

HAVE YOUR SAY!

Perhaps you think the Doctor should sometimes be left to his own devices, like Johnny does? Or do you agree with Toby and think the companion fulfils a vital role in our favourite series? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

If you want to add further thoughts on the matter, why not write to *Galaxy Forum*? (See page 12.) E-mail us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 445 we asked whether you felt those niggling mistakes in old *Doctor Who* stories should be fixed before they're released on DVD! It turns out that most of you want to see them as they were originally broadcast and that any such errors should be left in.

"I LIKE SPOTTING THE BOOM MIC IN SHOT!" 67%

"NO!!! IT MUST ALL BE PERFECT!" 33%

THE TIME TEAM

CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 784 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODES 715-716 – RISE OF THE CYBERMEN/THE AGE OF STEEL

THE STEEL TRAP

A bit of parallel parking this month, as the TARDIS team lands in an alternative version of London and discover Cybermen waiting for them!

Compiled by PAUL LANG | **Artwork by** ADRIAN SALMON

The room is pitch black. Suddenly, a bank of lights slam on to reveal... something in the shadows. Just a silhouette, but its outline looks familiar. "Michael, are you there?" hollers Emma. "Yes," he replies. "Let me just get this big light on!" He flicks the switch and illuminates not a factory-like industrial space, but a comfortable living room, and the Time Team take their seats for their appointment with Mr John Lumic about an upgrade.

Lumic, as it goes, does have a rather nifty industrial space, not to mention a sci-fi wheelchair and a rather peculiar way of delivering his lines.

"Some classic mad scientist action! And a mad scientist building a creature from his electric chair – Davros, anyone?" asks Will.

"I'm getting chills already," says Emma.

"The creature's voice is eerie as hell!" agrees Chris.

"And now we have some gurning as Lumic's functionary is killed – very traditional *Doctor Who*," says Will, his excitement building.

Michael's excitement is taking a bit longer to build. "Oh dear," he tuts. "That was a bit dodgy. Clunky dialogue and the worst 'getting-killed' acting I've seen in a long time. But, CYBERMEN! Woo!" Yes, there's no mistaking it – the shadowy form is that of one of the Doctor's oldest and brilliantest enemies. And there's another brilliant thing about this production. "Graeme Harper!" shrieks Michael. "Only the director of the greatest *Doctor Who* story ever!" We will assume he doesn't mean *Revelation of the Daleks*.

In the TARDIS, which is looking very green again this week, the Doctor and Rose are being mean to Mickey. "Poor guy. It feels like the Doctor's having fun at his expense," wails Emma. "The Doctor forgetting to tell Mickey to take his finger off the button is quite in character," agrees Chris, "but Rose laughing? What a cow! Why does Mickey still want to be with her?"

"Wow! That's an explosion and a half!" says Will, as the console blows up and the blue box tumbles through a grey void then expires. "The Doctor reflecting on the dead TARDIS is lovely," says Will – although it manages to land before conking out. "Look! That's Lambeth Palace on the South Bank!"

The Doctor and Rose are so busy enjoying their own company that it takes Mickey to point out that all is not as it should be in the skies above what appears to be present-day London. "I'm surprised Rose isn't more terrified of Zeppelins," says Emma.

"Maybe she associates them with American rescuers rather than dangling in the sky," suggests Will.

But why are they there in the first place? "A Parallel Earth! *Pleeeeease* can we have eyepatches?" begs Chris, fondly recalling *Inferno*. And what use is a parallel world without a person who's dead in the real world still being alive here...?

"Pete!" shouts Will, as the familiar form of Rose's dad appears on an animated bus-stop poster. "Bit of a coincidence that they see him straight away but still, it's Pete Tyler!" he says.

"That really bugs me," complains Chris. "Couldn't we have spent time in this world before they conveniently bumped into the ad?" he wonders.

And what is Pete flogging on this fancy parallel bus shelter? The same old Vitex tonic he was trying to shift in our world! "Poor Rose – parallel world, her Dad's alive and he's still just as much of a Del Boy – albeit a rich one," says Emma.

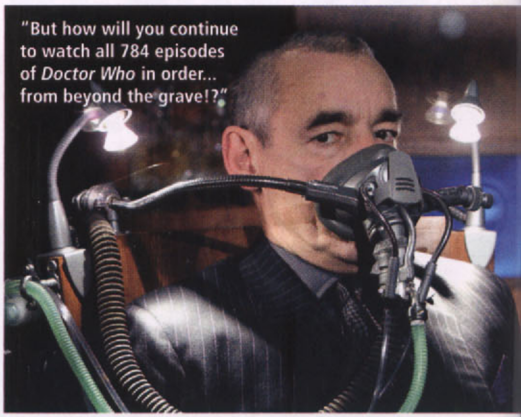
"Oh dear," sighs Michael. "Madam is going to get all selfish and demand to see her dad. Because that worked out so well for everyone last time." But if there's a parallel Pete, then surely that means...

"Yay! Parallel Jackie!" whoops Michael, looking truly happy for the first time this episode. "'Where's my Zeppelin? Everyone else has got one!' That's brilliant. Clearly being rich hasn't helped her moods."

"Ear-pods, iPods – nice little jab at a certain multinational corporation's worldwide domination. Not far from our current reality either," says Emma. "I'm not supposed to be texting during this, am I?" says Will. "I'm sorry, did you say something? I was just checking Twitter," replies Emma.

"Haha! Rose is a little dog!" says Will, as a cheerful terrier snaps at Jackie's heels.

Pete takes a break from the preparations for Jackie's birthday party to take a call from... Lumic.


"But how will you continue to watch all 784 episodes of *Doctor Who* in order... from beyond the grave!?"

Dum-dum-DUUUUUUUM! "I really like Roger Lloyd-Pack's Lumic, he's got just the right amount of crazy," says Emma.

"I can't work out if the performance is inspired or dreadful," says Will. "Maybe he's supposed to be really weird – or the way he speaks is to do with his problems breathing."

"No, he's just terrible," concludes Michael. "I can't see what Roger Lloyd-Pack is trying to do at all. Have we ever had such an important performance be this bad? Ooh. But Jackie's ear pods join up to look just like Cyberman handles. That's very neat!"

Even Rose's phone is now connected to the omnipresent Cybus network, enabling her to catch up on the latest headlines. "The newscaster just mentioned the Torchwood Institute. Ooh!" says Chris.

"I wonder if Queen Vic set it up here too?" wonders Emma. "Or if the Doctor wasn't there to save her?"

Elsewhere, Lumic's chief henchman, Mr Crane, has been dispatched with his big lorry to round up some unsuspecting homeless people. "International Electromatics! Woo! It's *The Invasion* again," whoops Michael, delighted by the logo on the vehicle.

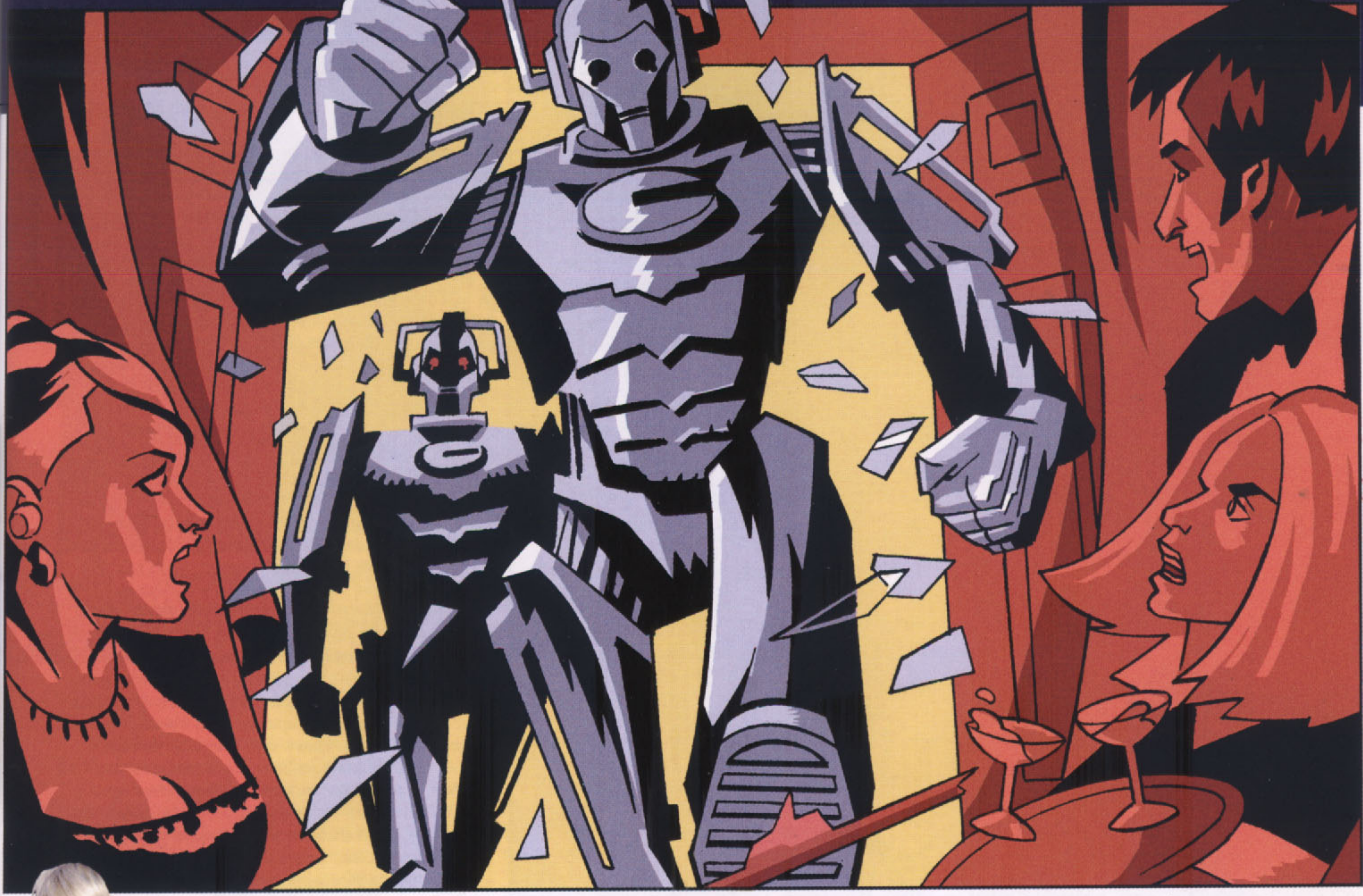
"The truck picking up the homeless for the experiments, this terror beneath our noses, reminds me of an old UNIT era story," says Chris.

Observing this scene is Jake, a young man who's clearly not homeless – he's too well-groomed, for a start. "What *is* Andrew Hayden-Smith supposed to be?" asks Michael. "A rogue hairdresser investigating missing people? If he looked less like he'd just stepped out of a salon, I'd be more convinced."

While the Doctor charges up a TARDIS power cell, popping it into his pocket for safety, Rose is coming to terms with the fact that she's never been born in this reality. "That is pretty heartbreaking," sniffs Emma. "And the fact that they're rich must make her think it's her fault Jackie is poor and alone back in her reality," she adds.

"Yes, it's a beautiful reaction," says Will. "And that's clever, having Mickey point out that he has no back story – and that the Doctor won't chase him. This episode is very self aware."

"It can't be that tough a decision for the Doctor to chase Rose instead of Mickey. He knows what she'll get up to if he doesn't. When it comes to her dad, her brain stops working," says Emma, as the pair leave Mickey to find his own adventure.



> **"I really like Roger Lloyd-Pack's Lumic, he's got just the right amount of crazy."** – EMMA

"Mickey's story is my favourite part of this episode," says Chris. "His reaction to seeing his gran alive again is beautifully played by Noel Clarke."

"Ha! This world's Mickey is called Ricky! The Ninth Doctor would be pleased," chuckles Will.

"This story is so frustrating," groans Michael. "Lovely scene with Mickey and his gran, sledgehammered to death by mention of his friends and their van. Then, as coincidence would have it, the bloody van turns up with Jake in it," he fumes, as Mickey is bundled away, leaving his poor gran standing bewildered on the doorstep.

On board Lumic's Zeppelin, the UK President is enduring an extremely uncomfortable sales pitch.

"The search for everlasting life," says Emma. "Genius is always a step away from madness. The President is right, no-one should have that power."

"I'm enjoying this showdown," says Will. "I guess even Bond villain Lumic can't drop the President into a piranha pool as he leaves."

Michael, however, is *not* enjoying this showdown. "Bored, bored, bored of John Lumic. When do we get to see Cybermen? But now I love the Cyber conversions with *The Lion Sleeps Tonight* as a soundtrack. That's nasty and inspired!" he cackles.

"I get the feeling that Mr Crane started with this to help his 'old friend', as Lumic calls him – but I wonder if he still feels the same way now?" wonders Emma.

Meanwhile, Mickey has been unbundled and undressed by 'the Preachers' – who include Jake, the marvellously-named Mrs Moore, and... himself!

"I can't say I was expecting to see a semi-naked Mickey," says Emma, as the Preachers search him for bugs. "It's a great contrast between him and the fully kitted-up Ricky, they're definitely different people."

Michael agrees, up to a point. "The actual effect is brilliant, but I'm not taken with Ricky's performance."

"What?!" shrieks Will. "Noel Clarke's choice to play the Mickey/Ricky conversation from two different extremes is a stroke of genius! The leering, snarling Ricky couldn't be more different from our Mickey."

In the posh part of town, the Doctor and Rose have used the psychic paper to sneak into Jackie's party. "Do you think the Doctor is punishing Rose by making her work as a waitress?" asks Michael. "I'm going to assume so. She doesn't seem at all happy!"

"The handheld camera is great here," says Will. "And it all seems even more James Bond now that the Doctor is in his tux."

Emma is turning up her nose. "I love a good tux, but that's *not* a good tux."

"I love the Doctor just laughing at Rose the dog. That's quite a rare sight!" adds Will.

"Billie Piper is so good at playing all the levels of Rose," says Michael. "Rose has been annoying me a bit as a character, but when she chats to Pete you can see all the thoughts going on in her head," he adds, as not-quite-father and not-really-daughter get acquainted.

"It's really sweet how Parallel Pete feels like he knows Rose," agrees Chris. "A great bit of storytelling and a wonderful delivery from the two of them."

Unfortunately, Rose's *tête-à-tête* with Jackie doesn't go so well – and that's before the stomping starts.

"Oh, now this is good direction," says Michael, finally getting into things a bit. "The reveal of the Cybermen is worth the wait. These are solid, clanging creatures you can totally believe in."

Will nods in agreement: "Horrible, blank-faced Cybermen! And the Doctor's worried. 'It's happening again' makes them seem all the more powerful."

"Don Warrington is very good as the President," says Michael. "Not many scenes to make an impression, but he does it."

"And Lumic is much better in this scene – nasty and sinister," adds Will, as the two adversaries face off again after a gang of Cybermen gatecrash the bash. "'You will become like us.' Very *Tomb of the Cybermen*! This is like a Cyberman Greatest Hits, isn't it?"

"The electric bolts in their arms are a nice touch, and the Cyber suits are really well finished," says Emma, admiringly. "They look so much heavier than they've done in the past, properly machine-like."

Before long, the party turns into a Cyber massacre. "The Doctor surrendering is quite distressing, but the Cybermen deciding to delete them anyway – *that's* a cliffhanger! Next episode, please!" demands Will.

"That was quite frustrating. Lots of good ideas messed up or not clear," says Michael.

"The Cybermen seem truly terrifying, like metal zombies!" says Chris. "As someone who was never entirely won over by the Cybermen before, I'm hoping these guys will make me feel the hype."

Only Emma is unqualified in her praise. "What a fantastic introduction for the new Cybermen! It really built the tension throughout. I didn't think I would like the Mickey/Ricky thing, but it really works. Right, let's see how they get out of that one!" ►

LIKE THAT? WATCH THIS!

Cybermen in the city? It's happened before! We take a look back at second Doctor story *The Invasion*...

MICHAEL SAYS: It's swinging London of the (sort of) 1960s, and the Cybermen are stomping around London's landmarks. This is a *Doctor Who* story no self-respecting fan should miss. It's The Doctor's very first encounter with the dolly soldiers of UNIT, and Lethbridge-Stewart has been promoted to Brigadier.

Forget John Lumic! Here, the Cybermen are working with electronics genius Tobias Vaughn, hatching a plot to subdue humanity and take over the Earth. It's a treat to see Patrick Troughton's scruffy Doctor go head-to-head with the immaculate Vaughn.

Nicholas Courtney gets you cheering for the unflappable Brig, and Zoe saves the day by being cleverer and prettier than a computer! Even missing episodes can't stop this epic of a story entertaining on DVD, as Episodes One and Four have been recreated using animation. What are you waiting for? Watch it now!

"Still loving that cliffhanger," says Will, as the Team launch straight into the recap at the start of *The Age of Steel*. "I'm glad we didn't have to wait another month to find out what happens next!"

What happens next is that the Doctor remembers he has a crystal of TARDIS energy in his pocket. Handy!

"Erm... did that bit of the TARDIS just destroy all the Cyberman?" says Chris, aghast. "Like, disintegrate them out of existence? Not cool."

"It's always difficult for a big cliffhanger to have a satisfactory resolution, but that just about works," shrugs Will. "Gun loaded in the first act and all that."

"But it is still a gun!" shouts Michael. "Even a sonic-induced migraine might have been preferable."

"He did *try* to surrender!" points out Emma. "But yes, that's a horrible, if spectacular, way to kill them."

Mrs Moore appears in the Preachers' van, so our heroes make a swift exit. "Oh, coincidence overdrive. Pete is the mole in the government!" wails Michael.

"I don't think that really is a big coincidence," argues Will. "It's more of a natural plot development."

"I had forgotten that there even *was* a mole by this point," says Emma. "It's a bit convenient that it's Pete. He certainly wasn't very good at the subterfuge part - he didn't seem to realise the ear-pods were dangerous."

"Ha! I like the taking-apart of Ricky's band of rebels," chuckles Michael. "I knew they were a bit shonky!"

At the Cybus factory, Lumic is attempting an awkward parental chat with his metal offspring.

"The little tear in the Cybermen's helmets is a nice counterpoint to their emotionless state," says Will.

"I don't get why Lumic wants the world's population to become an army of metal drones," asks Emma. "He's clearly in a lot of pain, so I almost understand him wanting to inhibit the range of feeling, but to remove it completely...?"

"He's a shoddy mad scientist," shrugs Michael. "In fact, shoddy is far too good a word for him."

"Clever fan girl Rose remembers the Cyberman head in *Dalek*," notes Will.

"It seems a bit mad that she would though," says Michael. "I mean, that was a pretty stressful day! Perhaps the Doctor is always going on about the Cybermen? I bet he never goes on about Monoids."

As the Doctor tries to explain the concept of parallel Cybermen to Rose, Pete looks on in absolute bafflement. Ricky is more worried about the advancing steel soldiers - and so is Michael. "It really feels like there are hundreds of these Cybermen, and they're genuinely unstoppable," he says. "Not like the ones in *Silver Nemesis*, shrieking away from gold dust."

"The noise of their marching is so pervasive," says Will. "They feel like an encroaching army."

"It's a tad too cheesy for me - killers shouldn't conga," complains Chris.

There's plenty going on as the Doctor and his friends are chased up and down the deserted streets by the Cybermen. "Great action direction in this story. Hurrah for Graeme Harper!" cheers Will.

"I wish the script was up to the same standard," Michael mutters under his breath.

Mickey and Ricky are separated from the others, and one of them meets a painful death at the hands of a Cyberman. "Oh no! Ricky!" sobs Emma. "He could have done with Mickey's rippling bod to get him up that last bit of fence."

Things aren't looking too good for Lumic either - Mr Crane has ripped out his life support tubes, leaving him at the mercy of his own creations.

"Lumic's terror as they welcome him to their ranks is a nice touch," says Chris. "But what a hypocrite!"

"I won't miss him. Bye, Lumic!" yells Michael. "The Cybermen turning on their creator was so predictable, I thought it might not happen. But it has. BORED!"

Emma has a very pertinent question: "I'm not sure why Lumic's making such a fuss about being upgraded - isn't it what he's wanted all along?"

It's up to Mickey to break the bad news to the Preacher about their friend. "Jake's quite cut up about Ricky's death. Special friends?" wonders Will.

"Do you want to tell him his brain's showing, or shall I?"

"Since he took control with Bluetooth, it's fitting that he's foiled by SMS." – WILL

"How can you tell? He barely registers an emotion," moans Michael.

"Mrs Moore is wonderful though; such a subtle performance from Helen Griffin," says Chris.

Lumic's not the only one who's been carted off for conversion. "The entire population of London has been taken inside Battersea Power Station?" boggles Michael. "I guess it must be bigger on the inside."

Meanwhile, the Doctor's plan involves Mickey and Jake heading up to disable the control signal coming from Lumic's Zeppelin on the power station's roof, while Mrs Moore and the Doctor head 'under and up'.

"Ooh!" oohs Michael. "Creepy tunnels full of Cybermen. This story veers wildly from the bad to the exciting and scary."

"It's obvious what will happen, but it doesn't make it any less scary as they start to wake up," adds Emma.

"Mrs Moore's a cover name! I like that," says Will.

Rose and Pete's plan is to march straight in through the front entrance to find Jackie. "Some very strong visuals of the conversion process," says Michael with a grimace. "Even though we don't see anything nasty, the suggestion is very clear."

"The conversion's pretty clean, considering all the snipping blades and things," notes Emma.

"It's all in the presentation," says Will. "Lumic probably won alt-universe *Masterchef* in his youth."

There's no happy ending in the search for Jackie, as a Cyberman recognises Pete as its husband!

"NOOOOOO!" screams Michael. "Poor Jackie. Great way to bring home the point."

Will, meanwhile, has noticed something very different from the Cybermen we've met before. "Cyber Jackie *knows* that it's Cyber Jackie. That's new. Next time I watch *Earthshock*, I'm going to imagine the Cyberman stuck in the bulkhead door was once a hair stylist called Ramon," he says.

Back down below, Michael has much love for Mrs Moore and the bomb she uses on a Cyberman.

"Cyber Sally talking about her wedding dress is another lovely touch," says Michael. "But then we have the previously noisy Cybermen able to creep up on Mrs Moore and kill her. Do they have a stealth mode?"

"They probably have a flight mode too, for when they go abroad," says Will. "The emotional inhibitor is clever: a proper explanation for why the Cybermen have to be emotionless."

With Mickey still trying to disrupt the transmitter controls and the Doctor, Rose and Pete captured, things aren't going to plan. The Doctor wants to meet Lumic, but he's already adopted a snazzy new form.

"The Cybercontroller said the story title! He wins a prize. Perhaps a Cyber-cushion for his Cyber-sofa?" suggests Michael, as the upgraded Lumic is unveiled.

"Poor Lumic – he's *still* chair-bound," notes Emma.

"His feet dangle over the edge of his chair like a child at primary school," laughs Will. "Not quite the menacing look the Cybermen were probably going for. The visible brain is suitably horrid, though."

"The Doctor's impassioned speech leading into his helping Mickey over the CCTV is a joy," says Chris.

"I'm banging my head against the table at Mickey being able to connect a computer on the Zeppelin to the cameras he needs to see in Cyber Control," says Michael – not literally banging his head against the table, thankfully. "I'm quite forgiving of some stories. Why is this one annoying me so much?" he wonders.

"Plugging the phone in is quite silly, but the idea of someone who's taken control with Bluetooth being brought down by SMS is very fitting," says Will, as Rose's phone beeps with the crucial number.

"What is Mickey doing?" says Michael, enraged once again. "How is he finding the code he needs?"

"Well, the Doctor does have a line about, 'making every bit of technology compatible with everything else' but that's still fairly thin," admits Emma.

"Normally I'd be happy with that, but this story hasn't drawn me in," says Michael. "I should have had a sign made saying 'STUPID' and held it aloft for all the stupid bits. My arm would be tired, though."

The code shuts down the emotional inhibitor that's suppressing all human emotions, with distressing results. At least, they're supposed to be distressing. "The Cybermen breaking down is a bit like me on a Sunday morning after a heavy night," says Emma. "It often makes me cry when I look in a mirror too."

With Cybermen exploding all over the place and flames rising dramatically, there's only one way out – the Zeppelin. The Doctor and co make it there, but the Cybercontroller has wrenched himself free of his comfy chair and is in hot pursuit.

"As he climbs up the ladder, he's gasping for breath!" says Michael. "He got a *really* crap upgrade, didn't he?" Pete avenges his wife's death by sonicing the rope ladder to send the Cybercontroller to his fate.

"Oh, there he goes. Wheeeeeeeeeee!" says Will. "Beautiful image as he falls into fire."

With the TARDIS recharged, there's only a short window of opportunity to return to the right Universe – much to Rose's dismay. "Rose trying to explain who she is to Pete is heartbreaking," says Will. "And now Mickey's leaving too! This is suddenly very sad."

AND YOU SAID...

TOM MITCHELL SAYS, VIA EMAIL

Rise of the Cybermen/The Age of Steel was my first Cyberman story. Watching it as a 12-year-old child, I got an immediate sense of who the Cybermen were and of some of the history of the show. Tom MacRae did a terrific job at bringing some classic *Doctor Who* aliens into the twenty-first century for a brand new generation of children.

GARETH JEPHCOTT SAYS, VIA EMAIL

Thank goodness the TARDIS crew found time to stop off between episodes for Mickey to have a haircut so that he'd look identical to his alternate universe counterpart. If he'd still had his previous hairstyle people in that universe would have easily been able to tell them apart.

STEVE MAGGS SAYS, VIA EMAIL

It's marvellous – new Cybermen, great writing and acting for Mickey/Ricky, Mrs Moore (surely, she needs to return as Angela Price in 'our' universe?) There's a wonderful dystopian feel about the story and it's told on a huge scale.

BLAINE COUGHLAN SAYS, VIA EMAIL

Mickey decides to stay because his gran is alive there, but does he know that for sure? She was wearing earpods, so she must have at least begun the journey to Battersea when everyone else did. It's conceivable that she's already been converted into a Cyberman and killed!

ALEX WILCOCK SAYS, VIA EMAIL

Does Mickey ever mention his trip to Paris with Jake later? Or does what goes on in the alternative universe, stay in the alternative universe?

In Issue 448, *The Time Team* will be watching *The Idiot's Lantern*, and then in Issue 449 it will be time for them to visit *The Impossible Planet*. Email comments on these episodes to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 12.

"Shaun Dingwall does this last scene with Rose especially well," agrees Emma.

It'll take more than a few sad goodbyes to satisfy Michael, though – there's only one person he wants to see before this story ends, and he's not going to be disappointed: "PROPER JACKIE! Oh, I am pleased."

So what is Mickey going to do with himself on the parallel Earth? "He's taking Jake to Paris?" boggles Will. "That's, er, romantic... I hope he fixes Ricky's gran's carpet before he goes."

"I can't say it's a shock that Mickey's stayed behind," says Michael. "The Doctor and Rose were pretty obnoxious to him. I'm sad, though. Especially as he's going to be stuck with Jake. There'll be a lot of stopping off for hair product before saving the world."

"I'm miffed that he's gone – I'm rather fond of Mickey the Idiot," adds Chris, sadly.

"It's not quite right that I'm pleased Rose has lost the key person she took for granted, but she's just been such a stroppy arrogant cow," says Emma.

"That was really fun," concludes Will. "Lots of great characters, more Pete Tyler, menacing new Cybermen and action adventure with the Doctor as James Bond!"

"Was I visiting Parallel Time Team and watching two completely different episodes?" asks Michael. "So much of that story made me cross. It was badly-plotted, albeit with some glossy direction," he admits.

"It was... okay," says Chris. "The Cybermen are scary, but I'm in no rush to see them again. But a sentient, face-stealing telly? That's a different story!"

"TV DESTROYS YOUR MIND. Sounds about right based on my mood after the last 90 minutes," concludes Michael. DWM

CLICHÉ COUNTER

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‘The problem with the Mandrels is that they’re too darn cute. It must surely be impossible for anyone over the age of four to suspend their disbelief...’

GARY GILLATT reviews *Nightmare of Eden*

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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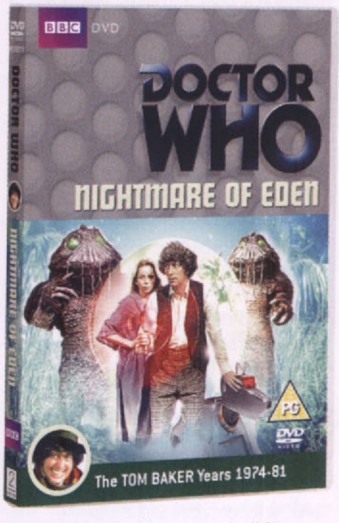
Nightmare of Eden

DVD BBC Worldwide

STARRING Tom Baker (the Fourth Doctor), Lalla Ward (Romana), David Brierley (K9)
WRITTEN BY Bob Baker
DIRECTED BY Alan Bromly
FIRST BROADCAST 24 November 1979 – 15 December 1979
RRP £20.42



There's something seriously awry with the laws of physics out on the west side of the Milky Way. Things just don't move in the way you'd expect. The mighty space liner Empress, for example, instead of gliding on a steady trajectory through space, just kind of… wafts about the place. The cargo ship Hecate, heading in the opposite direction, takes a similarly non-traditional approach to kinetics. Newton never framed a law for this kind of motion, nor Einstein an equation. Both vessels are orbiting the blue-green holiday planet of Azure, which spins silently beneath them. Well, I say 'spins'. It turns in a series of hesitant twitches, which must have grave consequences when it comes to the conservation of momentum, and render life down on the surface entirely vexing; what with crockery flying everywhere, and the water forever slopping out of one's bath. And I say 'silently'. Musician Dudley Simpson – realising that all this interstellar spectacle might appear to be no more than a couple of crudely animated and chromakeyed models – is trying to makes things feel suitably solid and stately by bellowing '*Fortissimo*, cobbers! *Fortissimo*!' at his brass section. With his confidently blaring and adventurous main theme, Dudley almost saves the day.

Given how randomly the spaceships bob around out here, accidents must happen. *Nightmare of Eden* opens with a doozy. The Empress, in a partially materialised form, whacks into the smaller ship and solidifies around it, leaving the little red Hecate sticking out of its side like a tranquilising dart in a hippopotamus. This is all far-out sci-fi fun, but when we step aboard the Empress, life feels far more familiar. Indeed, ►

PICK OF THE MONTH!

Illustration: Ben Willsher

◄ if we excuse how flimsy the interior of the ship appears at points – and if we can accept that there might ever be a time when it will be considered acceptable for a middle-aged man in a position of authority to wear a glittery lycra top outside of his own home – then *Nightmare of Eden* will surely prove to be *Doctor Who*'s most accurate prediction of the future of space travel. It's all so believably mundane. The Empress flies "the milk run," we're told. "Station 9 to Azure. Azure to Station 9." Given the giddy excitement of the passengers in cattle class, this is clearly a holiday package tour, probably run by a future version of one of today's low-cost airlines; EasyWarp, perhaps, or RyanSpace. On booking, our passengers would have been miffed to discover additional charges for loan of protective overalls and glasses. This is clearly exploitation, because none of the crew have to wear them. Later, when Dymond, the aggrieved owner of the Hecate, arrives on board to remonstrate with Captain Rigg, the talk is not of science, but of blame and claim. "We're fully covered comprehensive on all third-party damage," says Rigg. "The company will compensate you." When the Doctor and Romana join in, they pose as insurance agents, which is great fun. It's a bit of whimsy, of course, but so fresh and clever and neat, it kicks the story off with great vigour; an energy it maintains across all four episodes.

As the Doctor sets about separating the ships, Romana heads to the Empress' first class lounge, where she meets a xenozoologist called Tryst and his dreary assistant Della. Tryst speaks with a thick, slurred accent that might be Dutch, German, or the result of a stroke. Either way, he could make a name for himself as the Low Countries' leading Liza Minnelli impersonator. But Tryst is a busy man, on a mission to catalogue "effry speches in da galaxy." That's an awful lot of speches, so Tryst is clearly a man of no small ambition. He hopes to meet "a sponshur on Ashur" – something which one hopes will be easier done than said. He's the inventor of the Continuous Event Transmuter, a machine which can hoover up and compress a chunk of a planet's surface, and all "der floura und der fawna", into a crystal, with this miniaturised microcosm then available for viewing on a screen. The Doctor calls it "an electric zoo," but what Tryst has actually invented is surely the ideal medium for the broadcast of *I'm a Celebrity... Get Me Out of Here*. It would allow a jungle full of the likes of Gillian McKeith, Paul Burrell and *Coronation Street's* Antony Cotton to be captured in a single crystal that could then be easily and conveniently stepped on. Most of the planets offered by the CET Machine – Vij, Zil, Lvan, Darp – sound like brands of oven cleaner you'd find in a pound shop, so it's no surprise that Romana's attention is drawn to Eden. When she dials up the projection the camera slowly tracks in, and shadows in the foliage resolve into the shape of a face peering right back at us. It's a spine-tingling moment. A lovely *Doctor Who* scare.

The Doctor gets tangled up in the Eden projection.

'There's a view that Season 17 is less serious than the others. Well, phooey to that. *Doctor Who* doesn't come darker than *Nightmare of Eden*...'

Tryst: all about "der floura and der fauna." Especially if they can be electrocuted and turned into drugs.

Meanwhile, the Doctor's investigation of the crash has him follow navigator Secker, who is not in a good way. We learn that he's been using the drug Vraxoin (also known by its street names of 'Vrax', 'Moff' and 'Paddy Kingsland's spunky backpack', although I might have made some of those up). The Doctor knows Vrax to be dangerous and addictive: "I've seen whole communities, whole planets, destroyed by this." It's an astonishingly adult topic for *Doctor Who* to tackle at Saturday teatime – even the use of the word 'communities' is an interesting shading there – and one wonders if it would be countenanced today. The progressive effects of Vraxoin are played through the character of Rigg – a great, unsung performance by David Daker – whose drink is spiked with the stuff. The initial high seems similar to that of cannabis, in the sense that Rigg becomes a total bore. "Let's talk about life," he says with a giggle. Now, when someone sits down next to you at a party and suggests you might want to talk about life, it's always best to find another seat; preferably another party. Even at this stage, Rigg should stand as a stark warning to the kids watching. "Don't do drugs, guys, because they make you more interesting only to yourself." Soon, the Captain is completely off his chump, and laughs as he watches his passengers murdered by rampaging monsters. "They're only economy class!" he scoffs. "What's all the fuss about?" It's a black joke worthy of Robert Holmes. That's a thought: how much darker and more satirical might the comedy in this story have been had the scripts passed through his hands? Soon after, Rigg's comedown proves swift and brutal. "I must have something for this terrible feeling," he wails at Romana. In a moment he's screaming at her: "Let me have some or I'll kill you!" And it's clear he's ready to do exactly that. He has her by the wrist, and raises his arm to strike. Rigg is shot before he can actually beat Romana to death, but the implication alone of what he's about to do makes this a staggeringly brutal scene by *Doctor Who* standards.

Unfortunately, a couple of production missteps typical of the period take the edge off all this. Rigg is shot – killed, we must assume – by customs officer Fisk, whose official uniform makes him look like he's on work placement from the Village People. And the monsters who excite Rigg's mirth – the Mandrels – do, unfortunately, look ludicrous. But while the dressing of this storyline might seem absurd, we mustn't lose track of what is happening here. To reiterate: *a decent, honest man, who is secretly drugged by others, laughs at wholesale slaughter and then, desperate for another fix, tries to kill the Doctor's companion. This innocent man is then shot in the back and goes unmourned.* There has long been a view that the 17th year of *Doctor Who* is somehow less serious than others; that it is gaudy and whimsical. Well, phooey to that. *Doctor Who* doesn't come darker than *Nightmare of Eden*.

However – yes – the Mandrels are silly. The problem is, they're just too darn cute. If the *Doctor Who* title sequence were remodelled after that of *The Muppet Show*, a Mandrel – all fun-fur and googly eyes – would surely lead the stomp across the bottom row of that tiered colonnade, followed by the Garm and the Ergon. (Up above, the smallest arches would be filled by the Graske, a baby Fendahleen and a trio of friendly clams. The diamond logo would be winched down, and through the 'O' of 'WHO' the Bandril Ambassador would toot on a trumpet.) Normally it's the feet that do for a *Doctor Who* monster, but while the Mandrels have the kind of legs that won't be seen again until the closing number of *Priscilla, Queen of the Desert*, it's their arms that really let them down. They're too long, and flail hopelessly about. With all the will in the world, from the moment a Mandrel comes windmilling in at the end of Part One, it must surely be impossible for anyone over the age of four to suspend their disbelief.

Happily, monsters alone do not a *Doctor Who* story make, and *Nightmare of Eden* delivers a steady stream of other pleasures. The electronic effects used to depict the hazy overlap

"Life?! Don't talk to me about 'life'."

of the two ships are outstanding, especially when accompanied by a clever soundtrack of distant creaks and clangs. The cliffhanger out of Part Two, when the Doctor takes Romana by the hand and they leap into the Eden projection – "We'll get torn apart!" – is impossibly thrilling. It's easy to imagine how this scene would be reshot today. The projection would be CGI and the camera would sweep left to right with the Doctor to the edge of it, to make it clear that he's jumping into a two-dimensional screen. There'd be a *blup!* as the image of Eden ripples and swallows him up. Here, however, the effect is achieved merely by placing the two sets side-by-side, and the thrill is delivered thanks to how well the script has sold the reality of this to us; by the performances; and by the perfect timing of that final cut to the credits. It's both sublimely simple and devilishly clever.

That cliffhanger also serves to knit together the various strands of this story – the unstable overlap of the ships, Tryst's CET machine, the Mandrels and the drug smuggling – in a wonderfully stylish way. While inside the Eden projection, our heroes meet Stott. He's the owner of the face that peeped out at Romana, and with his bouncy perm and cheekbones he looks more like the Denys Fisher Tom Baker doll than Tom Baker ever did. Stott, a drugs officer with Space Corps, explains that he was left for dead on Eden while investigating Tryst's operation, but was then caught up in the CET crystal. "There were a few times I felt like blowing my brains out," he says. It's another dark and adult moment that pulls you up sharp.

It's been said – many times – that Lewis Fiander's enthusiastic performance as Tryst, and that Amsterdam pot-dealer accent he deploys, is to the detriment of *Nightmare of Eden*, as it signposts too clearly that he is the villain. That's an easy claim to make with hindsight, but if you can imagine not knowing this fact, then you can appreciate that Fiander is, intelligently, trying to make his character seem too silly to be the prime suspect. The problem is actually with the script and the wider casting, which fail to deliver any other suspects. We ought to think that Della could be responsible, but Jennifer Lonsdale's performance is so flat, and her dialogue so basic – "It's just that Eden brings back such terrible memories for me. That was where we lost the other crew member" – that she's never a serious contender. Equally drably-written and played are customs officers Fisk and Costa, who you can't believe have lived a single day before the events of the story, or will live a single day after. So it's not that Fiander is too 'out there' for this story, it's that the rest of the cast – David Daker aside – lack the wit and the material to allow them to deliver at the same level.

In the home straight, we learn that Tryst, in league with Dymond, is using the CET machine to smuggle the Mandrels – which are made of pure Vraxoin – from Eden, and is all set to transfer the contents of the Eden crystal over to the Hecate by laser link. So was this their plan all along? Did they merely intend to pull the two ships alongside for the short time it takes for the drop? In which case, are we to believe that the collision – plus the instability of the Eden projection, and no others – is just a honking great coincidence? And if this whole operation is designed to smuggle the Vrax past the super-sensitive shipboard scanner on the Empress, then how was Secker keeping some in a filing cabinet, and where was Tryst hiding the batch he used to dope poor Rigg?

One wishes there had been a final go at the script, which would have, I'm sure, made the accident deliberate, and vital to Tryst and Dymond's plan. They would have needed the instability to make the Eden crystal accessible again. Secker would have been in their employ, and then drugged – like Rigg – to make it all seem like an accident. One small sample of Vrax would have been hidden in the Hecate, and brought over by Dymond. And maybe Della, who could have served the drugged drinks, would have been our prime suspect for a few episodes; imagined in league with her boyfriend, spotted lurking in the projection.

Doctor Who stories stand or fall by their scripts, I believe. Everything else is trivia; fuel for cheap jokes at the top of a DVD review. Special effects may fail, shots be missed and lines be fluffed due to time and money running out in the studio, that can't be helped. But there's less excuse for not finding the hours, days and weeks to polish storylines until they shine, and dialogue until it sings. *Nightmare of Eden* is a tremendous piece of work, but flawed. And it's not the comical monsters and a comedy accent that are the problem, but a plot that fails to resolve properly, characters that fail to come fully to life, and a script that follows up every deft line with a clumsy one.

Nightmare cruises an erratic – and a joyously idiosyncratic – course; but one that's plotted just a few degrees south of true greatness.

DVD Extras

An interview with Romana actress Lalla Ward on an edition of *Ask Aspel* from 1980 provides a glimpse of a lost age of starchy children's TV. Ward is quite appallingly snooty about the whole thing; rolling her eyes and tossing her hair in response to Michael Aspel's perfectly reasonable questions. A clip from a BBC Shakespeare production is cued by Aspel: "Here's a snippet of *Hamlet*, where you play – guess who – Ophelia." The seven-year-old viewers of *Ask Aspel* must have been puffing on their pipes and huffing impatiently: "Well yes, Ophelia of course." Ward's illustrations for the book *Astrology For Dogs (and Owners)* receive a nice plug. This inspirational work is doubtless now favourite bedtime reading of her husband Richard Dawkins, who loves all that astrology stuff.

Lalla Ward sees Michael Aspel heading her way.

The bafflingly-titled *The Doctor's Strange Love* brings together writers Joseph Lidster and Simon Guerrier, plus comedian – it says here – Josie Long, for a chat about the hits and misses of *Nightmare of Eden*. "It's too explicitly anti-drugs," says Lidster – right on, dude! – which makes one wonder what kind of equivocation he was expecting from a family drama shown at 6pm on a Saturday in 1979. Guerrier wears an expression of such open and childlike delight in the cutaways, you feel there surely must be a particularly wobbly jelly being jiggled just out of shot.

The finest extra here, by a parsec, is Nicholas Pegg's 'info text' subtitles. It's a flood of facts and fun. And here's a word of friendly advice on the subject. If you're in the habit of watching these production notes while listening to the cast commentary, then try to resist the urge. Many insights and jokes in the subtitles bounce from cues in the scripted dialogue, and you'll be missing a whole level of sly wit if you separate one from the other. The big behind-the-scenes story of *Nightmare of Eden* is of how a seething production team and cast rose up against the perceived shortcomings of director Alan Bromly – shortcomings that are not particularly evident on screen, it must be said – which led to his dismissal during the final day of studio recording. Pegg teases this tale up front, but then holds back the juicy details until Parts Three and Four, delivering a narrative every bit as intriguing and entertaining as *Nightmare of Eden* itself.

For some primary-source bitching, turn to *The Nightmare of TV Centre*, where thoroughly disconsolate visual effects designer Colin Mapson dismisses his spaceship shots as "a disaster, to be quite honest," and blames the producer for insisting they be shot on videotape rather than film. But it's the tales of Tom Baker chafing against the authority of Alan Bromly that again prove most fun. Tom's studio backchat, at first audible only to his fellow actors but then bellowed at the gallery, make him sound quite wonderfully brattish; but he was furious only because he cared so much. And it's clear that he was not alone in his anger. Floor manager Val McCrimmon suggests that Bromly's assistant, sat beside him making notes on the script, would deliberately try to stab him with her pen. Whether she actually drew blood is not recorded, but surely on-the-job feedback to one's line manager doesn't get more direct than that. **GARY GILLATT**

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
BINARY
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

Binary

AUDIO DRAMA Big Finish

WRITTEN BY Eddie Robson
STARRING Caroline John (Liz Shaw)
ALSO STARRING Joe Coen (Childs) and Kyle Redmond-Jones (James Foster)
RRP £8.99 (CD), £7.99 (download)

Earth, sometime in the 1970s. UNIT has recovered an alien computer, but in a fit of official secrecy has decided not to involve the Doctor and instead call in its other scientific advisor, Dr Elizabeth Shaw, to investigate. But before long, Liz finds herself trapped inside the machine, in a race to escape before whatever is living inside the mainframe catches up with her.

Compared to Jo and Sarah Jane, Liz is the unfairly forgotten Third Doctor companion (it's such a shame she couldn't have appeared on a monitor from the moon in the *Sarah Jane Adventures' Death of the Doctor* – "Hmm, I seem to be stuck up here!"), and it's perhaps telling that *Binary* is only her third *Companion Chronicle* in five years. That's certainly nothing to do with actress Caroline John, who is terrific in this. She picks up on the character-expanding suggestions that author Eddie Robson drops into his script to give us a Liz who is permanently frustrated by the institutional sexism and glass ceiling of UNIT, and the idea that she's been thrown over in favour of the Doctor – who with his vast alien knowledge can hardly help but be patronising despite himself. No wonder she goes back to Cambridge in the end.

Binary differs from the standard *Companion Chronicles* in that it's a full-cast audio drama rather than a story narrated in the first person by one of the Doctor's companions. While this plays against the intimacy the series normally evokes, it's unarguably rewarding to hear Liz Shaw back in the thick of the action, rather than reflecting on it with hindsight as has often been the case in previous releases. As the other lead, Joe Coen is very strong as Sergeant Childs; his slightly-too-charming character keeping the listener on edge as we try to second-guess his motives, and just how deep in danger Liz really is.

An unusual play presented in an unconventional way, *Binary* works very well indeed, and points the way to a potentially fruitful new direction for these *Companion Chronicles*.
MATT MICHAEL

The Wrath of the Iceni

AUDIO DRAMA Big Finish

WRITTEN BY John Dorney
STARRING Tom Baker (the Fourth Doctor) and Louise Jameson (Leela)
ALSO STARRING Ella Kenion (Boudica), Nia Roberts (Bragnar), Michael Rouse (Caedmon/Festucas) and Daniel Hawksford (Pacquolas/Man)
RRP £10.99 (CD), £8.99 (download)

Britons, Britons, Britons! Arriving in first-century Norfolk, the Fourth Doctor and Leela soon run into great armies of them, rising in rebellion against Roman rule. And at the head of the army of the Iceni is Queen Boudica, cruelly abused by the colonial overlords and seeking revenge. But while the Doctor knows that time has to run its course, Leela sides with the warrior queen against injustice, just as the Doctor has taught her to. With the great massacre at Camulodunum looming, the time-travellers find themselves on opposing sides in one of English history's worst atrocities.

Here, the 'Educating Leela' strand these plays have adopted begins to pay off. Leela's relationship with the Doctor is now well enough established that she knows what to expect from him, and is therefore baffled by his refusal to intervene on behalf of a woman who has been abused and tortured by alien oppressors. And to be fair, this Doctor has never been as uncharacteristically desperate not to do what he's best at. *The Wrath of the Iceni* opens with the Doctor revelling in the Henry Higgins role, making it all the more shocking when he suddenly realises where they have landed and immediately tries to leave.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE WRATH OF THE ICENI
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

The first episode treads ground familiar from previous *Doctor Who* historicals and it's easy to start hearing *The Wrath of the Iceni* as a repetition of past glories. However, writer John Dorney is cleverer than that, and makes the most of the one thing none of those episodes had – Leela.

Leela is the x-factor in this story: she is more interested in doing what is right than respecting the customs of the Doctor's tribe (which is pretty much what got her kicked out of the Sevateem), and her girl crush on Boudica is entirely convincing; you find yourself wondering how these two

Wirrn Isle

AUDIO DRAMA Big Finish

WRITTEN BY William Gallagher
STARRING Colin Baker (the Sixth Doctor) and Lisa Greenwood (Flip Jackson)
ALSO STARRING Tim Bentinck (Roger Buchman), Jenny Funnell (Veronica Buchman), Tessa Nicholson (Toasty Buchman), Rikki Lawton (Iron), Dan Starkey (Sheer Jawn), Helen Goldwyn (Dare)
RRP £14.99 (CD), £12.99 (download)

It is the year 16,127AD, and Earth – ravaged by solar flares and evacuated on the back of a space whale – has been re-settled by the revived crew of Nerva Beacon, last heard of in this year's *Destination Nerva* Fourth Doctor audio. But this time round it's the Sixth Doctor and his companion Flip paying a return visit. In Nerva City on the shores of a frozen loch, they meet Transmat scientist Roger Buchman and his family. But there's something else out there, beneath the ice. Something horribly familiar to the Doctor. Something that doesn't just kill you, but absorbs you, body and soul. The Wirrn are back, and they're hungry.

Like Robert Holmes' 1974 TV story *The Ark in Space*, *Wirrn Isle* plays with the tropes of the 'base under siege' format. But just as Holmes raised the stakes with every episode so that a threat to the TARDIS crew becomes the possible extinction of the last humans, so *Wirrn Isle* gradually extends its scope from a threat to one family, to the fate of planets. Though there's always a danger of hyperbole, it's not as though the Fourth Doctor wasn't aware of the immense danger posed by an army of Wirrn – after all, they were once masters of the Andromeda Galaxy. And while *The Ark in Space* is the obvious template for this play, its semi-sequel, *The Sontaran Experiment*, gets a couple of neat nods, so that writer William Gallagher gives us the sense of a lived-in universe that's bigger than just this audio.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
WIRRN ISLE
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Gallagher's also smart in his use of the Wirrn – which are presented as just doing what they do to survive. It just happens that they're inimical to human life. The most horrible aspect of their life cycle, the absorption of memories and elements of the personality of their victims is presented in the most spooky and

Shada

AUDIO READING AudioGO

WRITTEN BY Gareth Roberts
READ BY Lalla Ward, with John Leeson as the voice of K9
FEATURING The Fourth Doctor, Romana, K9
RRP £13.25 (CD)

AudioGO has enlisted Romana actress Lalla Ward and voice of K9 John Leeson to read this release of *Shada*. Gareth Roberts' novelisation of Douglas Adams' 1979 strike-hit story is lively and extremely well told, and at nearly 12 hours, quite an undertaking – but Ward acquits herself brilliantly, reading and performing each character with relish.

Roberts' prose echoes Adams' – quips and ruminations about space and other worlds can sound like The Book's part in *The Hitchhiker's Guide to the Galaxy*, but Ward's voice puts some distance between this, softening a side of Adams' style that can occasionally sound smug. Roberts' novelisation is unquestionably the most successful of several *Shada* reconstructions. He's wisely resisted any temptation to be too clever with it: other than a handful of references to recent TV episodes, this is resolutely 1979. People drive Ford Capris, wear beige and still think digital watches are a pretty neat idea.

Ward's interpretation of Tom Baker's Fourth Doctor emphasises a slightly more portentous, haughty side to his character. Roberts writes two wonderful chapters where university graduate Clare Keightley takes immediately to the Doctor's captivating *bonhomie* and warmth, but Ward's low and sonorous delivery seems to contradict this. Elsewhere, however, a more serious Doctor suits the situation better – where the Doctor learns that Chronotis has stolen the book, for instance, Ward's voice bristles with anger in a way that was rare for Baker at the time. Other characters differ only by degrees. Chronotis' absent-mindedness shifts up a gear. Skagra, on the other hand, stays intact. Roberts so perfectly captures the swaggering arrogance that actor Christopher Neame brought to the role as to make it impossible to imagine him any other way.

Simon E Power gets to grips with the story's music and special sound. Power's contribution operates in the most unknowable part of *Shada*'s production. Roberts has footage and Adams' script to work from. Power, however, has little idea of what might have been intended. Wisely he stays away from a Dudley Simpson pastiche and instead offers mood and atmosphere. As welcome and stoic as Ward's reading is, it's the story's special characters didn't meet before, they're such a perfect match. And though we know that the Doctor and Leela must escape, and history must unfold as expected, the drama comes from hearing Leela, heartbreakingly, reach that conclusion for herself.

Quite rightly, after being slightly sidelined in the previous play, Louise Jameson is central to this, and she is entirely brilliant, leaping on the chance to play Leela being initially disappointed in the Doctor, and ultimately in Boudica. The flipside is that Tom Baker is perhaps more low key than he has ever been, despite dominating every scene he's in, and winds up showing that even after 37 years he can still find interesting ways to play the Doctor.

An un-showily smart story about the battle between what's right and what's necessary, *The Wrath of the Iceni* is another hit for this series of Fourth Doctor audios. **MATT MICHAEL**

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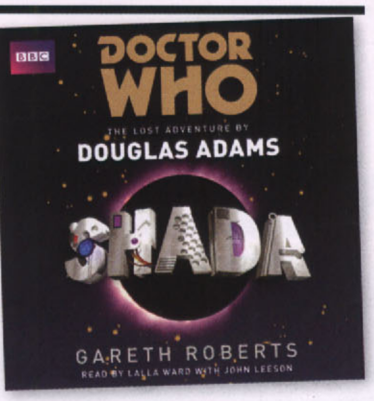
disturbing way. Like the best sequels, this play is true to the idea of the Wirrn without just repeating their greatest hits, and giving us a different and memorably nasty take on their parasitic relationship with human beings.

Faced with these monsters, Flip gets to show her mettle and the Doctor is both annoyed and impressed by her, unable to decide if she's incredibly brave or incredibly foolhardy. It's this kind of relationship with his audio companions that's allowed Big Finish to redefine the Sixth Doctor enabling him to be expansive and avuncular, delighting in showing off the wonders of time and space. Lisa Greenwood and Colin Baker sell this partnership really well, and it's to be hoped we don't have to wait too long for another chance to hear them in action.

Making the most of its heroes and monsters, *Wirrn Isle* is a very strong conclusion to this Sixth Doctor trilogy, and Flip's best story yet. **MATT MICHAEL**



sound that makes this version fly. Power creates a soundtrack that draws you in completely – the chattering of Skagra's mind-transference sphere, the busy Cambridge streets, clunky computer keys, Cilla Black blaring from a plastic cassette, K9's circuitry bleeping, the grinding, sliding stone walls of Shada itself. *Shada* lives! Wonderful. **VANESSA BISHOP**

Jago & Litefoot: Series 4

BIG FINISH
CHRISTOPHER BENJAMIN • TREVOR BAXTER • LOUISE JAMESON • COLIN BAKER
FROM THE WORLDS OF DOCTOR WHO
JAGO & LITEFOOT
INVESTIGATORS OF INFERNAL INCIDENTS
SERIES FOUR

AUDIO DRAMA Big Finish

WRITTEN BY Nigel Fairs, John Dorney, Matthew Sweet, Justin Richards
STARRING Christopher Benjamin (Henry Gordon Jago), Trevor Baxter (Professor Litefoot), Louise Jameson (Leela) and Colin Baker (Claudius Dark)
ALSO STARRING Lisa Bowerman (Ellie), Elizabeth Counsell (Abigail Woburn), Alan Cox (Oscar Wilde), Victoria Alcock (Winnie O'Connor), Terry Molloy (Lord Ampthill), Christopher Beeny (Mr Kempston) and Mike Grady (Mr Hardwick)
RRP £35.00 (CD), £30.00 (download)

Beginning with a precipitate précis of previous peerless performances, and reminding us of the surprise arrival of Colin Baker in the role of Professor Claudius Dark, this latest collection presents four particularly pleasing plays featuring the transcendental talents of our versatile Victorian vaudevillians, Mr Henry Gordon Jago and Professor George Litefoot.

Yes, that's right ladies and gentlemen, *Jago & Litefoot* is back, starring the irrepressible duo of Christopher Benjamin and Trevor Baxter, who once again recreate the characters that they first played in 1977's *The Talons of Weng-Chiang*.

The first play is *Jago in Love*, by Nigel Fairs. If you are looking for a story that does exactly what it says on the tin, then you're in luck. Mr Jago does, indeed, fall head over heels for a music hall artiste, Miss Abigail Woburn. Indeed, so besotted is Jago with his pomaded paramour that his previous parsimony, especially when it comes to matters of the heart, is entirely forgotten – arousing much suspicion in Professor Litefoot and Leela. And Abigail herself is far from an attractive mate – to begin with, she is bald. And then there is the matter of her face not appearing in photographic reproductions... *Jago in Love* is a suitably sinister start to this series, with a surprisingly tender twist, and is certain to amuse.

The second play, *Beautiful Things*, is written by John Dorney and sees Professor Dark summoning Jago and Litefoot to assist him – before getting sidetracked by a performance of Oscar Wilde's latest masterpiece. This coincides with the reports of a series of writers, artists, and other creative people being sucked dry and left as husks. Clearly, Wilde is a perfect addition to this menu – especially because Alan Cox gives such a lovely performance of fading cynicism. Leela is perhaps his only critic, showing a previously unexplored and very entertaining talent for sarcastic witticisms, less refined than Wilde's perhaps, but sharper than a hunting blade in a story that deftly walks the subtle knife-edge between horror and comedy.

The Lonely Clock by Matthew Sweet goes in less for *fin de siècle* wordplay, and more for *Sapphire and Steel* style spookiness, throwing us into the midst of the mystery. Like the plays last season, this is very much in the vein of 1970s telefantasy, with the same eerie sense of dread as something like *Children of the Stones*. Ramping up the over-arching plot, it unfolds as a vast puzzle to trap the curious, and is the ideal lead-in to the final story: *The Hourglass Killers* by Justin Richards. Those familiar with the author's previous work will recognise his signature style – instead of glass skeletons we have sand men, and time can be manipulated by symbols just like in a David Whitaker story. Against the images, the interplay between the four leads is superb.

That's the case with this boxset as a whole – Christopher Benjamin and Trevor Baxter are a quintessential double act, while Colin Baker clearly relishes the chance to indulge in the kind of Pip and Jane loquaciousness he's been denied for a long time, and Louise Jameson continues to be entirely astounding. She appears as Leela in two separate ranges this month, and treats us to wholly different facets of the same character at different places in her life. After the slightly hit and miss quality of Series Three, this is a brilliant return to form for *Jago and Litefoot*, and highly recommended. **MATT MICHAEL**

'Actors Christopher Benjamin and Trevor Baxter are a quintessential double act...'

Torchwood: Army of One

AN ORIGINAL AUDIO ADVENTURE
TORCHWOOD
ARMY OF ONE
BBC
WRITTEN BY IAN EDGINTON
READ BY KAI OWEN

AUDIO READING AudioGO

WRITTEN BY Ian Edginton
READ BY Kai Owen
FEATURING Gwen Cooper and Rhys Williams
RRP £10.20 (CD)

The *Torchwood* audios come bang up-to-date with this post-*Miracle Day* set adventure. We find Gwen Cooper and husband Rhys Williams in Washington DC, where they are caught up in a spate of unusual serial killings in which all the victims have been reduced to a desiccated husk.

Torchwood's American makeover *Miracle Day* disappointed some viewers for being just one single story that had virtually nothing to do with aliens. Ian Edginton's story shows us what an American *Torchwood* could have been like, and in truth, it's pretty much the same as it always was – a high octane mix of sci-fi and horror.

Read by Kai Owen, who played Rhys in the TV series, *Torchwood*'s Welsh heritage lives on in his characterful reading, and also in a marvellous flashback sequence that rewinds the *Torchwood* mythos back to the days of Cardiff, the Hub and the full team of Captain Jack, Ianto, Owen and Tosh. Edginton's story focuses on the repercussions of this flashback. Gwen, Rhys and baby Anwen may have survived *Miracle Day*, but a half-forgotten menace is on their trail. Seemingly the whole of American homeland security is wondering why each withered victim it finds has some kind of connection to our surviving heroes, even if it is only as tenuous as being in the same place at the same time.

America gives the story a sense of scale, and not least Owen the chance to impress us with an authentic East Coast accent. In other respects, though, the setting doesn't entirely sit with the story being told. The American security forces are looking for anyone with the name Gwen or Rhys – but the idea of SWAT teams swooping down and ushering all visitors or residents with those names into holding bays for their own safety seems a little far-fetched. It's not that there won't be any Gwens and Rhyses around, just that it sounds a bit silly.

Overall, though, *Army of One* is an exciting, pacey runaround with good characterisation and a suitably grisly alien to beat. If *Torchwood* had become an American series of individual stories such as this, it could still be riding high. **VANESSA BISHOP**

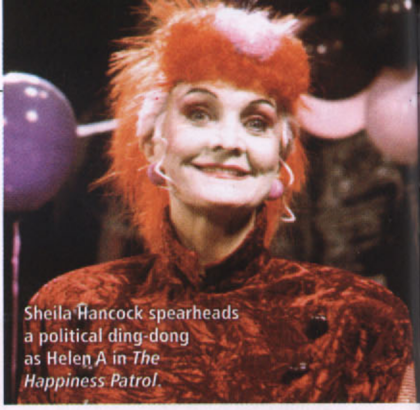
Ace Adventures

DVD BBC Worldwide

CONTAINS *Dragonfire, The Happiness Patrol*
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Bonnie Langford (Mel)
WRITTEN BY Ian Briggs, Graeme Curry
DIRECTED BY Chris Clough
FIRST BROADCAST 23 November – 7 December 1987; 2-16 November 1986
RRP £30.60

RELEASED 7 MAY

Ace climbs aboard the series in *Dragonfire*.


Sheila Hancock spearheads a political ding-dong as Helen A in *The Happiness Patrol*.

This latest box set contains two stories with a lot in common – they're both studio-bound, they're both three-parters, they both feature the Seventh Doctor and Ace, and they're both directed by Chris Clough. "There was some crossover between interviews," points out Ed Stradling, overseer of this set, "with script editor Andrew Cartmel, actress Sophie Aldred and director Chris Clough appearing across both DVDs. But though the set was provisionally titled the 'Ace Box' when I started work on it, I don't think there was ever any suggestion of 'themed' extras..."

Foremost among the extras is *When Worlds Collide*, a feature which appears on the *Happiness Patrol* disc. "This is the first of my documentary programmes where the initial idea came from the writer," Stradling reveals. "All the previous 'authored' pieces I've produced were my idea, and I brought the writer on board to develop that idea – though, to be honest, Nicholas Pegg is more than just a writer whenever he gets involved. We had hundreds of emails bouncing around over the smallest change to the structure of the programme, during the scripting and editing stage. On this occasion, as it was Nick's baby, he was even more involved in that process than usual – he even conducted most of the interviews."

BBC DVD
DOCTOR WHO
ACE ADVENTURES
DRAGONFIRE • THE HAPPINESS PATROL
PG

"I think it's fair to say that this one *is* my baby," Nicholas Pegg agrees, "but it's a baby expertly midwifed by Ed, who is always an absolute pleasure to work with. The idea of a documentary exploring *Doctor Who's* political dimensions first came to me several years ago, and it was already in the pipeline long before that funny little storm in a teacup that saw Andrew Cartmel appearing on *Newsnight* a couple of years ago. I first mentioned the idea to Ed in 2008, when we were working on the *Cheques, Lies and Videotape* documentary, and we pitched it to 2|entertain [*now producing DVDs as BBC Worldwide – Ed*] a few months later, originally aiming it at *The Sun Makers*. I think it was Dan Hall [commissioning editor for the *Doctor Who* DVDs] who decided that it would fit better on *The Happiness Patrol*, which was fine by me – and so, when the *Newsnight* controversy came along a few months later, it seemed almost providential. So yes, this piece has been 'in the making' for several years.

> **"*When Worlds Collide* shows that *Doctor Who*, like all fiction, constantly does politics..."**

"Before we'd even got the official go-ahead from 2|entertain we interviewed Barry Letts extensively for it, which gives you some idea of the gestation period. And I'm very glad we did – as ever, Barry's wisdom and insight are among the highlights of the documentary. We were also blessed with some excellent interviewees. Gareth Roberts is on blisteringly good form: intelligent, thought-provoking and entertaining."

However, this is not a dogmatic political ding-dong, with theorists and spokesmen for left, right and centre all pitching claims for territory in the political landscape of *Doctor Who*. "I think it's important to point out that this is *not* a documentary about party politics," Pegg stresses. "It certainly presents a thesis and it has plenty of points to make, but it's not a polemic, and it takes no party line. Naturally I'm well aware that some people are probably going to watch it and look for an agenda, but I can assure you that there isn't one. As it happens, Ed and I have very different political views, so I suppose we had a natural balance in that respect, but it's not as if either of us got hung up on that side of things, because that's not the subject of this piece.

"There's a very obvious, very simple-minded documentary that one could make about 'politics in *Doctor Who*' which would involve sticking a camera in front of a Conservative MP and a Labour MP who happen to be *Doctor Who* fans, and encouraging them to construct spurious arguments about whether the Doctor dresses to the left or the right. But Ed and I were very clear from the start that we had no interest in making that sort of documentary: it would be silly and facile and, to us at least, completely uninteresting. And I didn't want to settle for a simple trot through all the *Doctor Who* stories which are traditionally marked down as 'political' – naturally we spend some time on *The Green Death* and *The Sun*

SOPHIE ALDRED
'ACE'

ANDREW CARTMEL
SCRIPT EDITOR (1987-89)

Danny Hargreaves in *The Big Bang*.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

MAY

THURSDAY 3

CD – TALKING BOOK
■ ***The Sensorites*** by Nigel Robinson [First Doctor, Ian, Barbara and Susan. Read by William Russell] AudioGO £13.25

CD – AUDIO READING
■ ***Day of the Cockroach*** by Steve Lyons [Eleventh Doctor, Amy and Rory. Read by Arthur Darvill] AudioGO £10.20
See page 75

CD – AUDIO READING
■ ***Torchwood: Red Skies*** by Joseph Lidster AudioGO £10.20
See page 77

MONDAY 7

DVD
■ ***Ace Adventures***
[Seventh Doctor, Mel and Ace] [Box set containing *Dragonfire* by Ian Briggs and *The Happiness Patrol* by Graeme Curry]
BBC Worldwide £30.60
See above

COLLECTED COMICS
■ ***The Crimson Hand***
by Dan McDaid
[Tenth Doctor and Majenta Pryce. Collected comic strips from **DWM**]
Panini Comics £15.99

TUESDAY 31

CD – AUDIO DRAMA
■ ***Trail of the White Worm***
by Alan Barnes
[Fourth Doctor, Leela]
Big Finish £10.99
See page 76

DOCTOR WHO
Dan McDaid
Martin Geraghty
Mike Collins
THE CRIMSON HAND

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

Makers and *The Happiness Patrol* and all those obvious landmarks, but we place them into the context of a far bigger picture.

"What I'm keen to get across is that this isn't a documentary about 'what happens on those occasions when *Doctor Who* does politics' – as far as I'm concerned, that entire assumption is inherently misleading. This is a documentary about the fact that *Doctor Who*, like any work of fiction, *constantly* does politics. Politics in *Doctor Who* doesn't just mean ecological parables and the Brigadier getting the occasional phone call from the Prime Minister. It's also about how a long-running television series sets about constructing a moral and ethical framework for its action, and how it will inevitably reflect the background noise of the times in which it is made, from the Cold War to the Iraq War, and from 1960s hippiedom to 1980s yuppiedom. So the subject is really 'politics and ideology' – not just 'politics'."

The piece is given extra weight and verisimilitude by the employment of Shaun Ley to present. "He's a staff presenter – a *very* rare job – at BBC Radio," Stradling reveals, "and as such he regularly can be heard interviewing leading politicians and the like on *The World at One*. But he's a big *Doctor Who* fan too – I think he used to edit a fanzine back in the 80s! – and he was terrific."

"Yes, I think Shaun and I even wrote for some of the same fanzines when we were teenagers," Pegg confesses. "I was delighted when Ed told me that Shaun wanted to present the documentary – he's a respected political broadcaster, so it was great to have him on board. We've aimed to make a documentary that will be completely accessible and enjoyable for everyone. It's not a dry excursion into areas that will only interest politics junkies. It's a documentary about *Doctor Who*. *That's* what it's about!"

DAVID DARLINGTON

BUY IT BECAUSE: It contains two ambitious stories, ably supported by exclusive new material.

WHAT'S IT ABOUT?

DRAGONFIRE

The Doctor and Mel meet Ace, and go in search of the fabled Dragonfire, hidden in the depths of Ice World...

THE HAPPINESS PATROL

The Doctor and Ace arrive on Terra Alpha, a world where happiness is compulsory – on pain of death!

EXTRA FEATURES

- Deleted and extended scenes
- Isolated music score
- Programme subtitles and subtitle production notes
- PDF *Radio Times* listings
- Photo Galleries
- Coming Soon: *Death to the Daleks*

DRAGONFIRE

- Commentary with Sophie Aldred and Edward Peel, director Chris Clough, writer Ian Briggs, script editor Andrew Cartmel and composer Dominic Glynn. Moderated by Mark Ayres.
- *Fire and Ice* – cast and crew look back at the making of *Dragonfire*. With Sylvester McCoy, Sophie Aldred, Edward Peel, Chris Clough, Ian Briggs and Andrew Cartmel.
- *The Doctor's Strange Love* – a look at *Dragonfire* through the eyes of fans who love it. With Josie Long, Joe Lidster and Simon Guerrier.
- *Big Bang Theory* – special effects supervisor Danny Hargreaves takes a look back at some of *Doctor Who*'s biggest bangs and how the same effects might be achieved today.

THE HAPPINESS PATROL

- Commentary with Sophie Aldred, Chris Clough, writer Graeme Curry, Andrew Cartmel and Dominic Glynn. Moderated by Toby Hadoke.
- *Happiness Will Prevail* – making-of feature, with Sophie Aldred, actor David John Pope, Chris Clough, Graeme Curry and Andrew Cartmel.
- *When Worlds Collide* – documentary exploring what happens when *Doctor Who* enters the world of politics. Presented by Shaun Ley.

DAVID JOHN POPE
'THE KANDYMAN'

Shaun Ley in *When Worlds Collide*.

Day of the Cockroach

AUDIO READING AudioGO

WRITTEN BY Steve Lyons
FEATURING The Eleventh Doctor, Amy and Rory
READ BY Arthur Darvill
RRP £10.20

RELEASED 3 MAY

WHAT'S IT ABOUT?

England, 1982. A band of refugees has taken cover in a war bunker from the horrors above ground. And they are being menaced by the only creatures that could survive a nuclear holocaust – as the Doctor, Amy and Rory soon find out...

Although the name Steve Lyons hasn't been on the spine of a *Doctor Who* book proper for more years than you might think, he's never entirely gone away – not only has he created several audio adventures for Big Finish, he's been writing comic strips galore for that publication for younger readers, *Doctor Who Adventures*. "Yeah, I've been keeping my hand in," Lyons points out. "I love that *Doctor Who* exists in so many different media – it means I don't get tired of writing it, because the next story can be a completely different challenge to the last one..."

Perhaps the experience of working in the medium of comic strip has helped him develop the conciseness of style these audio original adventures demand. "It seems like, for as long as I've been writing them, *Doctor Who* stories have been getting shorter!" Lyons agrees. "This one is an odd length – it's longer than a short story, it's long enough to be considered a 'full-length' adventure, and so it needs a 'full-length' idea. But then you have to get that big idea across as concisely as possible, which means you really have to focus on what's essential and lose the rest. I quite enjoy that challenge, though, of having too much written and having to pare it down. Rather that than the other way round. And I suppose – it's hard to say, but I suppose – of all the *Doctor Who* stories I've written in different media, this is the one that feels most like a modern television episode, and that's largely because of its length. This is paced about right, I think, with the right number of beats, to fill 45 minutes on TV..."

The threat of a nuclear holocaust was one which seemed terrifyingly real up to and including this novel's 1982 setting. **DWM** is curious if the idea of placing Amy, Rory and the Doctor into this somewhat forgotten era of parnoia was the inspiration for the story? "Yeah," Lyons agrees, "it was thinking about that sort of thing that gave me the starting point for this one. After all, the Seventh Doctor travelled back to 1963 in 1988 in *Remembrance of the Daleks*, and that setting seemed 'historical' enough to the teenage me at the time – so, 1982, I guess, would seem an even more distant and alien place to the teenagers of today. And for that reason, I thought this story could work on two levels. For the codgers like me, I hope it will evoke memories of watching [nuclear holocaust drama] *Threads* and being told to paint ourselves white and basically being scared stupid. While for younger listeners, there are insect monsters – and a chance to laugh at how silly we all were back then!"

Reading the story for AudioGO is Arthur Darvill who, of course, plays Rory in the TV series. Arthur and also Eleventh Doctor Matt Smith were both born in 1982. "I was told it might be Arthur reading it," Lyons reveals, "and so I did have his voice in my head at times when I was writing, especially during the scenes that feature Rory on his own. I didn't know if I'd get him or not, though, so I'm chuffed that I have. Can't wait to hear it!"

DAVID DARLINGTON

BUY IT BECAUSE: It's a bit scary, a bit silly, and a bit thought-provoking. A little bit of something for everyone, then...

BBC
READ BY ARTHUR DARVILL
DOCTOR WHO
DAY OF THE COCKROACH
AN EXCLUSIVE AUDIO STORY WRITTEN BY STEVE LYONS

- *The Lost Stories: The Guardians of Prophecy* by Johnny Byrne and Jonathan Morris [Sixth Doctor and Peri] Big Finish £14.99 See page 77
- *The Jupiter Conjunction* by Eddie Robson [Fifth Doctor, Nyssa, Tegan, Turlough] Big Finish £14.99 See page 76

CD - AUDIO READING

- *The Companion Chronicles: The Jigsaw War* by Eddie Robson [Second Doctor, Jamie] Big Finish £8.99 See page 77

THURSDAY 31

MAGAZINE

- **DWM 448** Panini £4.50

JUNE

THURSDAY 7

CD - TALKING BOOK

- *The Sea-Devils* by Malcolm Hulke [Third Doctor and Jo. Read by Geoffrey Beevers] AudioGO £13.25

CD - AUDIO READING

- *Torchwood: Mr Invincible* by Mark Morris AudioGO £10.20

MONDAY 18

DVD

- *Death to the Daleks* by Terry Nation [Third Doctor and Sarah] BBC Worldwide £20.42

THURSDAY 28

MAGAZINE

- **DWM 449** Panini £4.50

DOCTOR WHO
THE OSEIDON ADVENTURE
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

SATURDAY 30

CD - AUDIO DRAMA

- *The Oseidon Adventure* by Alan Barnes [Fourth Doctor and Leela] Big Finish £10.99
- *The Butcher of Brisbane* by Marc Platt [Fifth Doctor, Tegan, Nyssa, Turlough] Big Finish £14.99
- *The Lost Stories: Power Play* by Gary Hopkins [Sixth Doctor, Peri and Victoria] Big Finish £14.99

CD - AUDIO READING

- *The Companion Chronicles: The Rings of Ikiria* by Richard Dinnick [Mike Yates] Big Finish £8.99

COMING SOON...

Trail of the White Worm

AUDIO DRAMA Big Finish

WRITTEN BY Alan Barnes
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela)
ALSO STARRING Geoffrey Beevers (the Master), Michael Cochrane (Colonel Spindleton), Rachael Stirling (Demesne Furze), John Banks (Carswell/Mercenary)
RRP £10.99 (CD), £8.99 (download)

RELEASED 31 MAY

The Master's audio adventures have been few and far between. Aside from one alternative-universe story where the role was played by Mark Gatiss, his sound-only history is limited to two appearances from Geoffrey Beevers – as the character, later in life, reverted to Beevers' 1981 'walking corpse' incarnation – the most recent of which was in 2003.

Now, Beevers is back, and facing the Doctor from his Master's sole TV story: Tom Baker. "I think his return to the range was always going to be something of an event," reckons David, "and with Tom doing his first year with us, it felt like a good marriage to get them together."

His return comes in the two linked stories which conclude Tom's first year of Big Finish stories, beginning with *Trail of the White Worm*. "When I knew I was going to write a Tom story, I knew I wanted to do a version of some sort of classic horror story," recalls writer Alan Barnes, "and in this case it ended up being Bram Stoker's *Lair of the White Worm*, because it seemed like such an obvious thing to do for Tom Baker and Louise Jameson [Leela]. A giant white worm wandering around Derbyshire killing and eating people was just a gift!

"The other thing I wanted to do with the story was in some way reflect the late 1970s setting. Not with deely-boppers and things, but just to build up a sense of the world around them, and place the Fourth Doctor and Leela in that. Because that is as alien to us now as Victorian London, really. I was there and it was grey and brown and awful and there was nothing on telly ever! So it's putting that context in, and into UNIT, and into the Master."

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
TRAIL OF THE WHITE WORM
BY ALAN BARNES
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The Doctor and Leela arrive in the wilds of Derbyshire, only to get caught up in the hunt for a missing girl who may be the victim of the legendary great White Worm. Worse still, it seems that the Doctor isn't the only renegade Time Lord on the trail of this deadly and mysterious Worm...

What was it like, scripting the Master's first audio in nine years? "It's a really big deal, but I've done enough of these to know that the worst thing you can do is let the importance of a situation overshadow what you're actually writing. The important thing is not to try to do everything – just tell a good story really well."

"The recording went just brilliantly," David smiles. "Tom and Geoffrey playing off each other was electric to watch. After we'd done the recording, Tom really didn't stop talking about Geoffrey for several weeks. I think one of the things that fascinates Tom is how people approach playing science-fiction, how they give real life to something that actually is very fantastical. It's something Tom himself excels at: he manages to take words that are very unreal, and make them into reality. That's something he noticed in Geoffrey as well, because he manages to make this extreme character very real. His performance in *Trail of the White Worm* is something very special." **DAN TOSTEVIN**

> **"I knew I wanted to write a version of a classic horror story for Tom Baker's Doctor..."**

BUY IT BECAUSE: It's the Master versus the Fourth Doctor!

The Jupiter Conjunction

AUDIO DRAMA Big Finish

WRITTEN BY Eddie Robson
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa), Mark Strickson (Turlough)
ALSO STARRING Rebecca Front (Patricia Walton), John Cummins (Anton Falcao), Ellie Burrow (Chica St Jude)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 MAY

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PETER DAVISON IN
THE JUPITER CONJUNCTION
BY EDDIE ROBSON
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

When the TARDIS lands on the comet Panenka, the Doctor, Tegan, Turlough and Nyssa discover a community falling apart at the seams. While Tegan and Nyssa suit up for a dangerous excursion into the comet's Unstable Zone, the Doctor and Turlough find themselves pawns in a game that could lead to tragedy for both Earth and Jupiter alike...

The second of 2012's Fifth Doctor audio dramas comes from Eddie Robson.

"I was given quite free rein," he recalls. "Having come out of a couple of quite detailed briefs – I'd just finished writing *The Five Companions* – it was just 'write something that's got a sort of 1980s feel to it', and 'future setting, not Earth', and that was all the direction I was given. I started off by looking at political events of the 1980s to kind of get me into the mindset. I wanted to go back and think 'What might they have written a *Doctor Who* story about in the 1980s, but didn't?'

"I was initially inspired by the American plans to have a missile base in this country. I thought that was quite good ground. And there's partly a Cold War thing, which was covered by [1984 serial] *Warriors of the Deep*, but I think I've got a slightly different angle on it. It was very knotty and complicated – Alan Barnes, the script editor, said 'This looks like it's got enough plot for three separate releases!' – so I went back and calmed it down a bit. That was how it developed."

The Jupiter Conjunction once again teams the Fifth Doctor up with three companions – Nyssa, Tegan, and Turlough. Is it as difficult to juggle four regulars as other writers, both for TV and audio, have said? "It *is* quite a lot of characters to deal with," Eddie admits, "and I think that strongly influenced the way I ended up writing it. The way it turned out, it's kind of a conspiracy thriller, and I think that's because I was thinking of something that would need lots of different plot threads, all weaving together, because I knew I'd be splitting the characters up. I don't think I ever quite split them up into four separate storylines, but I knew it was going to need a lot of story, a lot of elements. The danger, I suppose, is that you let it crowd out your guest cast. You want some room for interesting guest characters."

And this story's got lots of those. "It's good to have a big cast," Eddie explains. "You can leave a character in the shadows for lots of it, or you can kill a character off half-way through. That gives you more flexibility. Alan will often say 'We need to kill someone early on to establish a sense of danger', but in story terms, if you've only got eight characters for the whole thing, you don't want to kill one of them off immediately."

Despite it broadly being a "conspiracy thriller", there's some thematic variation in *The Jupiter Conjunction*. "It begins with a sort of wrong-man thriller element," observes Eddie, "because it does that thing that we've seen many times on *Doctor Who* where the Doctor lands and is immediately blamed for something. But one thing we haven't seen too many times is that rather than just being chucked in a cell or immediately executed, he has to go through a legal process. I thought that might be quite fun. So there's a wrong-man element, then a legal drama element... but then I think it becomes more *Dr. Strangelove*-y as it goes on, it gets a bit more warped..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's an original take on the Fifth Doctor's era.

JULY

THURSDAY 5

BOOK - HARDBACK NOVEL

■ ***Dark Horizons***
by JT Colgan [Eleventh Doctor]
BBC Books £12.99

CD - AUDIO READING

■ ***Dark Horizons***
by JT Colgan [Eleventh Doctor]
[reader TBA]
AudioGO £12.99

CD - AUDIO READING

■ ***The Androids of Tara***
by David Fisher [Fourth Doctor, Romana and K9. Read by John Leeson] AudioGO £13.25

■ ***The Nu-Humans*** by Cavan Scott and Mark Wright [Eleventh Doctor, Amy and Rory] AudioGO £10.20

THURSDAY 26

MAGAZINE

■ **DWM 450** Panini £4.50

TUESDAY 31

CD - AUDIO DRAMA

■ ***The First Sontarans***
by Andrew Smith [Sixth Doctor and Peri] Big Finish £14.99

DOCTOR WHO
THE LOST STORIES
FOUND AT LAST...
THE FIRST SONTARANS
FULL CAST AUDIO DRAMA

■ ***Protect and Survive***
by Jonathan Morris [Seventh Doctor and Ace] Big Finish £14.99

■ ***Counter-Measures – Series One*** by Paul Finch, Matt Fitton, Ian Potter, Justin Richards [Group Captain Gilmore, Dr Rachel Jensen, Allison]
Big Finish £35.00

CD - AUDIO READING

■ ***The Time Museum*** by James Goss [First Doctor] Big Finish £8.99

WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF. AudioGO: Available from shops or *www.audiogo.co.uk*

The Guardians of Prophecy

AUDIO DRAMA Big Finish

WRITTEN BY Johnny Byrne and Jonathan Morris
STARRING Colin Baker (the Sixth Doctor), Nicola Bryant (Peri)
ALSO STARRING Graham Cole (Ebbko/Melkur), James George (Mura), Nigel Lambert (Auga), Simon Williams (Guardian), Stephen Thorne (Malador), Victoria Pritchard (Felia), Glynn Sweet (Horgan), Duncan Wisbey (Escalus)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 MAY

DOCTOR WHO
THE LOST STORIES
FOUND AT LAST...
COLIN BAKER & NICOLA BRYANT in
THE GUARDIANS OF PROPHECY
by JOHNNY BYRNE & JONATHAN MORRIS
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The TARDIS lands on Serenity, last surviving world of the Traken Union. Serenity's gentle name belies its history as the home planet of the Melkur, soldiers created to serve a long dead dark force. Whilst they sleep, vicious thieves are after this force's secrets, and will stop at nothing to find them.

The third run of *Lost Stories* returns from its hiatus with *The Guardians of Prophecy*, an unmade Johnny Byrne story devised for the Sixth Doctor on TV in the 1980s.

"I'm very proud of *The Guardians of Prophecy*," script editor John Dorney smiles, "because that's the one I suggested. When [*Lost Stories* producer] David Richardson emailed me about script editing the third season, he sent me a provisional list of titles but I immediately emailed him back and said 'What about *The Guardians of Prophecy*?', because it wasn't on that initial list and I'd always been slightly obsessed by it."

Why obsessed? "I'd seen Johnny Byrne interviewed in about 1989 and he had a copy of the synopsis, which was then printed in **DWM**. It just seemed really exciting. But the other thing that fascinated me was that no-one seemed to remember it! I looked on the various websites which detail the scripts that might have been, and it wasn't mentioned. I couldn't figure out why so many people had forgotten it."

There was also an opportunity for a brilliant bit of casting. "It's a sequel to [1981 TV story] *The Keeper of Traken*, featuring the return of the Melkur," John explains. "And brilliantly, they're voiced by Graham Cole, who played them in the original TV series. He wasn't the voice of the Melkur – that was Geoffrey Beevers – but he was the body, he was physically wearing the costume! I've met Graham a few times, and when David Richardson and I saw him at a convention recently, we wondered if there'd be a part for him in *Guardians of Prophecy*. He's playing a sort of loveable rogue character, which I thought was a nice contrast because he's most famous for playing a policeman in *The Bill*!"

And what's the story like? "It's a nice fast, funny romp," says John. "An action thriller. It basically involves court intrigue and political shenanigans. There's a council of guardians who rule this particular planet, which was the home of the Melkur. It establishes, to a degree, their origins, and it's about a plot to investigate a fabled tomb...

"In many ways," he laughs, "it does to *The Keeper of Traken* what *Aliens* does to *Alien* – bringing the same alien back, but loads of them!" **DAN TOSTEVIN**

BUY IT BECAUSE It builds cleverly upon a popular story and goes in intriguing new directions.

The Jigsaw War

AUDIO READING Big Finish

WRITTEN BY Eddie Robson
PERFORMED BY Frazer Hines and Dominic Mafham
FEATURING The Second Doctor and Jamie
RRP £8.99 (CD), £7.99 (download)

RELEASED 31 MAY

WHAT'S IT ABOUT?

A cell. Four walls, one door. Jamie McCrimmon can escape, but it means unravelling a puzzle of extraordinary complexity. The Doctor is there, too. So is his opponent, Side. As a hero turns killer, the lines between good and evil are blurred. And so is the distinction between cause and effect...

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
BRAND NEW ADVENTURES
FRAZER HINES PERFORMS
THE JIGSAW WAR
BY EDDIE ROBSON
WITH DOMINIC MAFHAM AS MORAN
THE COMPANION CHRONICLES

As well as being a self-contained and engaging story in its own right, this month's *Companion Chronicle* also takes place in the middle of another adventure.

"You get hints of a whole other story," explains the writer of *The Jigsaw War*, Eddie Robson. "Jamie has been given a little assignment by the Doctor, and has been captured, and that's where we find him."

Indeed, Jamie spends the entire story in a cell, alone except for interrogating officer Moran. "Moran is one of the human colonists," Eddie reveals. "They're killing the native population, who they feel are basically animals, and dangerous when they gather in too great numbers. The humans believe they're doing the right thing, but unsurprisingly the Doctor doesn't. The whole story is Moran trying to convince Jamie that he's right and the Doctor's wrong."

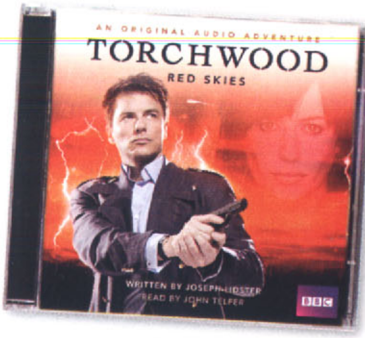
But there's more to it than that: Jamie (and, by extension, the audience) doesn't necessarily experience events in the right order. "The time-shifting idea, I came up with when I thought 'How about doing a story where you could potentially listen to the tracks in a different order and it would still work?'" Eddie recalls. "I didn't want it to be linear."

Was that tricky to write? "It wasn't difficult to plot, as such; I'd sketched out the story and worked out the order I wanted the scenes to come in, so that wasn't that hard. What *was* hard was making sure everything tied up and made sense, and everything flowed from one thing to another, and both the characters had the information that they were supposed to have at any given time."

In its finished form, *The Jigsaw War* shouldn't be at all complicated for the listeners to follow. "It comes down to a fairly straightforward dilemma for Jamie, and I think we've explained everything at the end," Eddie reassures us, "so I don't think it's a horrendously complex thing to piece together! A good chunk of Big Finish's audience does listen more than once, so it's quite nice to give them something that you can listen to a different way second time round."

Like Eddie's most recent *Companion Chronicle* (the Third Doctor story *Binary*), *The Jigsaw War* is fully dramatised – all dialogue, no narration. But that made it difficult for Frazer Hines' acclaimed imitation of Patrick Troughton as the Second Doctor to be included. "If Frazer's narrating, it's kind of okay to go from him talking as Jamie to talking as the Doctor, because he's doing all the different parts himself, but I thought it would seem a bit weird if we did it in a fully-dramatised thing," Eddie admits. "That was when I came up with the idea that Jamie would sometimes be possessed by the Doctor; the Doctor couldn't get to him and would have to speak through him. That smoothed it over, because it would sound like the Doctor, but any note of him sounding like Frazer would be explained by him speaking through Jamie." **DAN TOSTEVIN**

BUY IT BECAUSE: Frazer Hines' performance is incredible, and Jamie shines throughout.



Torchwood: Red Skies

AUDIO READING AudioGO

WRITTEN BY Joseph Lidster
READ BY John Telfer
FEATURING Captain Jack Harkness
RRP £10.20 (CD)

RELEASED 3 MAY

WHAT'S IT ABOUT?

On an alien world, Captain Jack Harkness joins forces with a young policeman to overthrow a government called... Torchwood.

Red Skies sees another return to *Torchwood* for Joseph Lidster, writer of the TV episode *A Day in the Death*. "*Red Skies* is about Captain Jack basically having a holiday away from Torchwood – and Earth," Lidster reveals. "It's really about Jack just trying to have a day off. I think my brief was 'Captain Jack Harkness on an alien world', so yeah, it's very much about Jack. What I've found interesting with him is how, because of his immortality and his long history of adventures and love and death within *Torchwood*, he now comes with so much... baggage, for want of a better word. When you compare the cocky, always-grinning, brilliant, living-for-the-moment conman we first meet in *The Empty Child* to the darker, older, calmer, saviour of the Earth we last saw in *Miracle Day*, it's amazing to see how much he's developed. Basically, he's grown up!"

Red Skies is probably the punchiest thing I've written," Lidster muses. "It also has that great thing I find with short stories, in that it really forces you to be ruthless with your number of characters. *Red Skies* has a couple of small characters who pop up but it's really about the relationship between Jack and this young policeman he meets – Torsten Højer. It was really interesting taking Jack away from Earth and Gwen and Rhys and the world of *Torchwood* and plonking him down on an alien world. At first I was worried it wouldn't work, but then I think I realised that as *Torchwood* is and always has been about the characters and their relationships with each other that Jack on an alien world is the same guy as he is on Earth..." **DAVID DARLINGTON**

BUY IT BECAUSE: The writer approaches *Doctor Who* from a very unusual viewpoint.

WIN!

Enter this month's amazing competitions for the chance to win the very latest *Doctor Who* DVDs, CDs and books!

ACE ADVENTURES on DVD!

BBC DVD
DOCTOR WHO
Ace ADVENTURES
DRAGONFIRE • THE HAPPINESS PATROL
PG

It's back to the 80s with the *Ace Adventures* DVD box set for a double dose of the Seventh Doctor and Ace, played by Sylvester McCoy and Sophie Aldred! 1987's *Dragonfire* introduces Ace as the Doctor's new companion, and *The Happiness Patrol* from 1988 sees the Doctor and Ace being forced to enjoy themselves. Released by BBC Worldwide on 7 May for £30.60, we have **FIVE** box sets to give away to the lucky readers who can spot the appropriate appellation:

What does Ace sometimes call the Doctor?

- A "Professor"
- B "Merlin"
- C "Oy, you in the stupid jumper"

Call **09011 542 221** and leave your details to enter, or by post to the address below, putting this choice piece of 80s teenage slang first: "WICKED!

DAY OF THE COCKROACH on CD!

BBC
DOCTOR WHO
DAY OF THE COCKROACH

Arthur Darvill, who plays Rory in the TV series, goes underground as the reader of *Day of the Cockroach* – the latest original Eleventh Doctor audio story from AudioGO. Written by Steve Lyons, the adventure is set in a nuclear bunker in 1982 where the occupants are being hunted by something in the dark that's both creepy and crawly.

Priced £10.20, *Day of the Cockroach* is out now on CD and can also be purchased as a downloadable mp3 from online retailers such as *www.audiogo.co.uk*. We have **FIVE** copies of this chilling tale to give away on CD and one could be yours if you can answer this question:

In which story does the Doctor land on a planet of giant insect-like creatures?

- A *The Web Planet*
- B *The Web of Fear*
- C *The Web of Mayhem and Intrigue*

Phone **09011 542 222** and leave your details, or you can post your entry to the address below, putting this angry insult at the beginning of your entry: "LOWER THAN A COCKROACH!"

THE CRIMSON HAND COLLECTED COMICS!

Gathered together for the first time in one volume are the Tenth Doctor's final comic strip adventures, originally published in the pages of **Doctor Who Magazine**. *The Crimson Hand* collection features ten amazing stories: *Hotel Historia*, *Space Vikings!*, *Thinktwice*, *The Stockbridge Child*, *Mortal Beloved*, *The Age of Ice*, *The Deep Hereafter*, *Onomatopoeia*, *Ghosts of the Northern Line* and *The Crimson Hand*. Join the Doctor as he is forced to take ruthless business woman, Majenta Pryce, on an epic quest, battling ice monsters, insane cyborgs, psychic predators and vengeful ghosts... Published on 7 May by Panini, price £15.99, *The Crimson Hand* also includes commentaries on each story by the authors and artists plus a foreword by former *Doctor Who* showrunner, Russell T Davies. We have **TEN** copies of this fantastic book to offer to the readers who both know their *Doctor Who* geography and can answer this question:

Where in England does Doctor's eccentric old friend Maxwell Edison live?

- A Uxbridge in London
- B Stockbridge in the countryside
- C The Severn Bridge near Wales

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with this complaint from Majenta to the Doctor: "YOU'VE RUINED MY LIFE!"

DOCTOR WHO
Dan McDaid · Martin Geraghty · Mike Collins
THE CRIMSON HAND
Foreword by Russell T Davies

THE JIGSAW WAR on CD!

Jamie McCrimmon is a prisoner in the new *Companion Chronicles* audio adventure from Big Finish, and his only way to escape is to solve a puzzle of extraordinary complexity... *The Jigsaw War* stars Frazer Hines as Jamie and co-stars Dominic Marham as Moran. Released on 31 May, *The Jigsaw War* is available on CD for £8.99, or can be downloaded from *www.bigfinish.com* for £7.99. We've got **FIVE** copies to give away absolutely free – just piece together the answer to this puzzle:

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
FRAZER HINES IN
THE JIGSAW WAR
BY EDDIE ROBSON
WITH DOMINIC MARHAM AS MORAN
THE COMPANION CHRONICLES

Jamie's face becomes a jigsaw puzzle in *The Mind Robber* – but where is the story set?

- A The Land of Fiction
- B The Land of Make Believe
- C The Land of Hope and Glory

Phone **09011 542 224** and leave your details to enter, or post your answer to the address below, starting with the Doctor's decision regarding Jamie's hooter: "THAT'S HIS NOSE ALRIGHT!"

THE EMERALD TIGER on CD!

The Fifth Doctor and his companions Tegan, Turlough and Nyssa find themselves in 1920s India, where they join an expedition to find a legendary treasure in *The Emerald Tiger*, an exciting new audio adventure from Big Finish, out now! Peter Davison stars as the Doctor and is joined by guest-star Cherie Lunghi. *The Emerald Tiger* is available on double CD for £14.99, or can be downloaded from *www.bigfinish.com* for just £12.99, and we have **FIVE** CDs to give away for free! All you have to do is name that monster:

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
PETER DAVISON IN
THE EMERALD TIGER
BY BARNABY EDWARDS
FULL CAST AUDIO DRAMA

The Emerald Tiger guest star, Dan Starkey played which monster on TV?

- A A Dalek
- B A Sontaran
- C A Raston Warrior Robot

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, beginning with these ancient words of wisdom: "THE COLOUR OF MONSTERS IS GWEEN."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 3 May and close at midnight on Wednesday 30 May 2012. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 447, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 30 May 2012.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

COLLECTORMANIA 18

FESTIVAL : MILTON KEYNES

FREE ENTRY

Open 9am to 6pm Friday and Saturday, 9am to 5pm Sunday. Free entry.

Stadium:MK, Stadium Way West, MK1 1ST. Free buses running from the shopping centre and train station

BANK HOLIDAY - FRI 1ST TO SUN 3RD JUNE

MEET DOCTORS, COMPANIONS AND VILLAINS IN PERSON!

TOM BAKER - THE FOURTH DOCTOR

LOUISE JAMESON
Leela

CATLIN BLACKWOOD
Young Amy Pond

SYLVESTER McCOY - SEVENTH DOCTOR

DEBBIE WATLING
Victoria

EZEKIEL WIGGLESWORTH
Young Rory

PAUL McGANN - THE EIGHTH DOCTOR

KATY MANNING
Jo Grant

MAYA GLACE-GREEN
Young Mels

COLIN BAKER - THE SIXTH DOCTOR

WENDY PADBURY
Zoe Heriot

RICHARD HOPE
Dr. Malohkeh

DAVID BANKS
Cyberman

BRIAN BLESSED
King Yrcanos

RICHARD BRIERS
Kroagnon

CHRISTINA CHONG
Lorna Bucket

JEFF RAWLE
Plantagenet

LOUISE BREALEY
Molly - Sherlock

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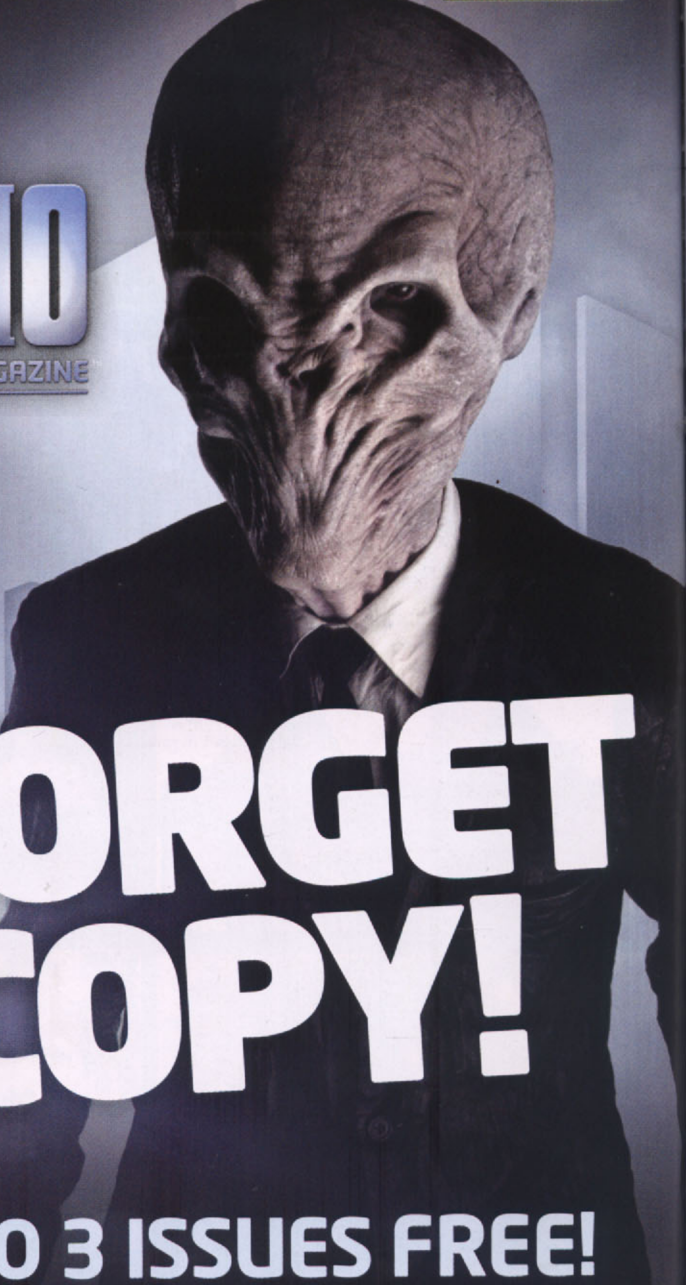

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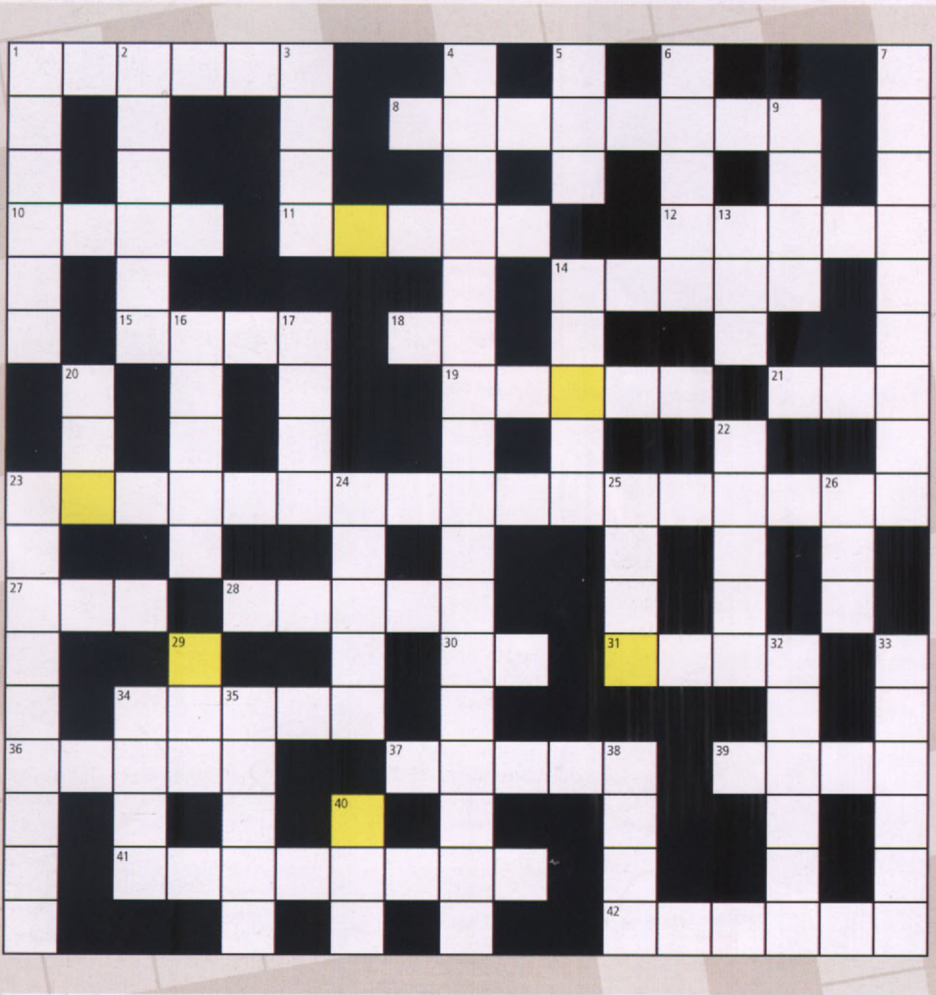


ACROSS

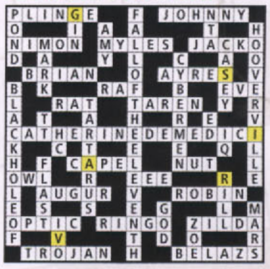
1 Commander of the Sandminer (6)
8 (and 14 Down) Played by Philip Madoc (8,5)
10 One of the Not-We (4)
11 Amelia Pond asked him for help (5)
12 Artefacts to be found in the Screaming Jungle and the temple of Amdo (5)
14 Light _____ overdrive (5)
15 The Ogri hid among the ____ travellers (4)
18 Production code of *The Mind Robber* (1,1)
19 (and 22 Down) Actor who starred in four consecutive series of *Doctor Who* (5,5)
21 (and 33 Down) *SS Pentalian*'s medic (3,6)
23 Rose's description of the route used to escape the Ood on Krop Tor (11,6)
27 The best type of Kang? (3)
28 A woman of rare guile and devilish cunning (5)
30 Production code *The Ice Warriors* (1,1)
31 First name of Bret Vyon's colleague (4)
34 A servant of Sutekh (4)
36 He helped Mel evade 32 Down (5)
37 Device invented by Luke Rattigan (5)
39 A Sontaran (4)
41 Period of Time Lord history alluded to by Lady Peinforte (4,4)
42 Member of the party which uncovered the Cybermen tombs on Telos (6)

DOWN

1 It was moved to a universe of anti-matter (4,1,1)
2 A Thal (6)
3 Robots found on the Sandminer (4)
4 Goal of the Daleks' master plan (11,2,4)
5 Harvey and ___ (3)
6 Head of the Connolly household (5)
7 Officer involved in the war games (9)
9 Cassandra thought her jukebox was one (4)
13 (and 20 Down) ___ ___ Blasco – Professor Hobbes' assistant (3,3)
14 See 8 Across
16 He defended Torchwood against the Daleks (5)
17 First name of Professor Keller (4)
20 See 13 Down
22 See 19 Across
23 One of the Wolves of Fenric (9)
24 He rescued Varga from the ice (5)
25 Perilous location on the planet of giants (4)
26 The Dominators ruled the ___ galaxies (3)
29 On meeting Charles Dickens, the Doctor said he was one (3)
32 Four eyes! (6)
33 See 21 Across
34 ____ the Vandal (4)
35 There's no such thing (5)
38 The ____ of Rassilon (4)
40 Initialisation of prolific *Doctor Who* writer (1,1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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N	I	M	O	N	■	M	Y	L	E	S	■	J	A	C	K	O
D	■	A	■	■	■	Y	■	L	■	■	C	■	■	A	■	O
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L	■	■	R	A	T	■	■	T	A	R	E	N	■	Y	■	R
A	■	T	■	■	A	■	■	H	■	■	R	■	E	■	■	V
C	A	T	H	E	R	I	N	E	D	E	M	E	D	I	C	I
K	■	■	C	■	T	■	■	E	■	■	E	■	■	Q	■	L
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LAST ISSUE'S PRIZE WORD: GRAVIS

☐☐☐☐☐☐

WOTCHA!

The page that raises most honourable reader high above own topknot.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS ...

#18 THE SERVING-HATCH OF RASSILON

'Who unto Rassilon's Tower would go / Must choose above, between, below.' Okay, fine, I get that. But seriously: why in the name of Chancellor Flavia's bloomers is there a convenient serving-hatch set into the very pinnacle of the Dark Tower, enabling the Third Doctor and Sarah Jane to follow up their daredevil zip-wire escape from the marauding Cybermen with a deflatingly mundane entry to Rassilon's mausoleum, presumably at the top of a dementedly long spiral staircase? It's about as sensible as finding a dormer window in the dome of the Taj Mahal, or a dumb waiter at the top of the Great Pyramid of Cheops.

But wait. Here's something far more important: something that wipes away such trifling cavils and sets the Serving-Hatch of Rassilon up among the great *Doctor Who* milestones. That scene in *The Five Doctors*, filmed on 18 March 1983, is the last piece of live-action *Doctor Who* to be shot at London's legendary Ealing Film Studios. A handful of model effects were later captured at the same venue, but as far as actors and sets and dialogue were concerned, *Doctor Who*'s long relationship with Ealing Studios came to an end that afternoon.

"Oh look, Sarah Jane. You can see Ealing Broadway Shopping Centre from here."

When *Doctor Who* went to Ealing, it was usually because the show was pulling out the stops to do something impressive which couldn't be achieved on videotape, or within the physical confines of an electronic television studio. Ealing offered vast sound stages, and one of them – Stage 3B, if you're asking – had a whacking great tank sunk into its floor, which could be filled with water to create an ocean (as in *The Chase*, *The Highlanders* and *The Underwater Menace*), or emptied so that actors could be lowered into its cavernous depths (as in *The Curse of Peladon* and *The Creature from the Pit*). At Ealing Studios, *Doctor Who* could more readily wrangle such knotty challenges as fire, explosions, elaborate combat sequences, and all creatures great and small, from an elephant in *The Ark* to a garter snake in *Snakedance*. But most significantly of all, at Ealing Studios the show was shot on film, which meant that it always looked fantastic.

We've lost that Lovin' Ealing.

These days it's standard practice to tut and chuckle condescendingly at the multi-media jump between film and videotape which characterised most British television production up until the 1980s, and sure, sometimes it can look a bit peculiar: Tegan and Turlough's tunnel-crawling exploits in *Terminus* look as if they belong in a different show altogether. In fact, when a spot of last-minute rescheduling caused *Warriors of the Deep* to relocate its water-tank scenes from Ealing to Shepperton, the director decided to use video cameras in pursuit of a seamless match. But back in the day, this young viewer never cared much about all that stuff. When *Doctor Who* went to Ealing, it generally meant we were in for a treat. Better sets, better lighting, better textures. Filming at Ealing was expensive: it could cost every bit as much as a full-scale location shoot. But boy, did it show, and the results continue to burn brightly in the mind's eye. Pudding Lane going up in flames. A posse of outlaws riding their horses into Tombstone. Sarah Jane leading the desperate ascent of the Thal rocket. Yeti advancing along the tunnels of the London Underground. Cybermen marching through Antarctic blizzards and across lunar craters. The Doctor and Jo edging their way along the storm-lashed precipices of Mount Megeshra. A terrified spaceman splashing his way through the jungle swamps of Zeta Minor. Cavemen fighting to the death in the flickering light of the fire that our heroes have made for them.

And so, as Jon Pertwee closes the Serving-Hatch of Rassilon behind him, he closes the door on an era. Ahead lie new styles, new technologies, new production techniques, and that's good. That's progress. But wherever *Doctor Who* goes, and whatever happens to it on the way, in that enchanted place on Ealing Green, a Time Lord and his companion will always be playing.

IN A NUTSHELL: I like the jungle in *Kinda*. And I like the jungle in *The Creature from the Pit*. But which is better? There's only one way to find out...

THE STOCKBRIDGE ENGLISH DICTIONARY

BORAD: that bloody Go Compare commercial.

HARRY MAILER: Ian Marter's pen-pal.

HYDRAX: what the Doctor says in Part Five of *The Armageddon Factor*.

LI H'SEN CHANG: what the Master says to his inattentive young friend in San Francisco.

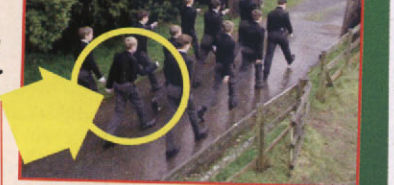
TRACTATOR: monitor the progress of a potato.

TYHEER: what it says above the door to Lexa's inner sanctum.

VOGA: Madonna.

ZETA MINOR: child of Michael Douglas.

SUPPORTING ARTIST *of the month*



Did you go to a school that had a military cadet corps? Perhaps you still do. Back in the day, I certainly did. Not that I joined up myself, you understand – oh no, I was far too much of a rebel to countenance all that standing to attention and being shouted at by junior members of staff living out their SAS fantasies. Instead I subversively volunteered to work in the school library, from whose high gothic windows I would occasionally peer down into the yard of a Friday afternoon to observe my contemporaries marching up and down in their berets and boots. Among them there would always be at least one boy who, locked in that pitiless adolescent grapple for basic limb coordination, was struggling to master the fundamental principles of walking: you swing your right arm with your left leg, and vice versa. If you swing right and right together, and left and left together, then the whole thing dissolves into a gawky teenage mess. Such is the unfortunate lot of the blond chap in the middle of the back row of the phalanx of lads we see marching through the school gates immediately after the opening titles of *Human Nature*. Oh, it takes me right back, and it tugs at my heartstrings as powerfully as anything else to be found in Paul Cornell's emotionally charged two-parter.

TOP TEN POP ACTS

DRATHRO TULL
PETULA QUARK
SUPER FURRY ANIMUS
HEPESH MODE
DRAHVIN GAYE
SPANDRELL BALLET
CHUMBLIEWAMBA
THE CORRS OF AXOS
GRAVIS COCKER
TERENCE TRENT Z'ARBI

THE SIX FACES OF DELUSION

Of course, there's a lot more to Ealing Studios than Fang Rock and Vortis: in the 1940s and 1950s they were home to the finest movies that Britain had to offer. Which of these facts are genuine Titfield Thunderbolts, and which one is a passport to piffle?

Answer revealed at the bottom of the page.

1 The 1945 Ealing Studios drama *Pink String and Sealing Wax* was written by Jon Pertwee's father.

2 Clive Morton, who plays Colonel Trenchard in *The Sea Devils*, appears in the 1949 Ealing classic *Kind Hearts and Coronets*, playing a colonel who is a prison governor charged with supervising a master criminal.

3 Harry Fowler, who plays the café proprietor in *Remembrance of the Daleks*, really did have 'enough of that during the war': at the tender age of 15 he was the plucky schoolboy George Truscott in Ealing's 1942 wartime drama *Went the Day Well?*

4 *The Ladykillers* (1955) features an uncharacteristically conventional music score by composer Tristram Cary, better known for avant-garde electronic noises of the kind he created for *Doctor Who* serials like *The Daleks* and *The Mutants*.

5 The 1948 Ealing drama *Scott of the Antarctic* features future *Doctor Who* producer Barry Letts in the key role of Apsley Cherry-Garrard, survivor and chronicler of the ill-fated polar expedition.

6 *The Lavender Hill Mob* (1951) includes a fleeting and uncredited appearance by future *Doctor Who* regular Jacqueline Hill, playing a young teacher herding a crowd of unruly schoolgirls.

ANSWERS: page74 – It's Barnes from *Planet of the Spiders* on the Time-Space Visualiser; page 81 – Just for Fun! Kane's mark, R J Bell, 7.30, the Outback; above – The Six Faces of Delusion The scam in the Wright suit is number 6: complete nonsense, but by way of compensation *The Lavender Hill Mob* does feature an uncredited walk-on by a pre-fame Valerie Singleton. The other five facts are all true.

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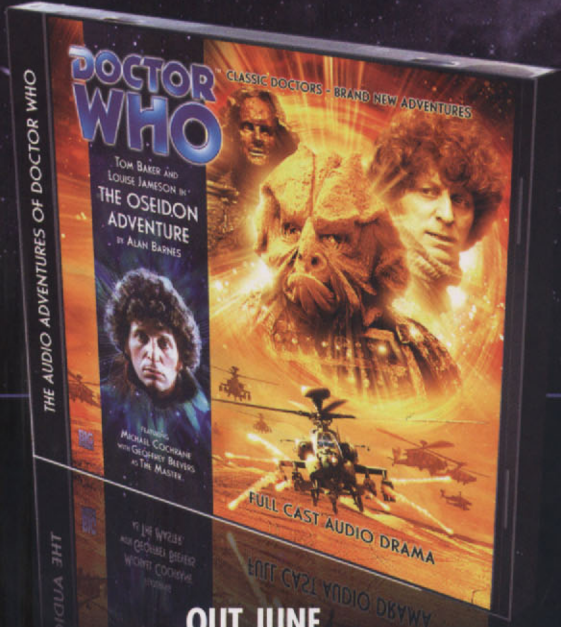
FEATURING THE RETURN OF THE MASTER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